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CATALOGUE

OF

JAPANESE COLOUR PRINTS,

SURIMONO, ILLUSTRATED BOOKS

AND

KAKEMONO,

THE SECOND PORTION OF THE COLLECTION

FORMED BY THE LATE

J. THACHER CLARKE. ESQ.

of Gayton Corner, Harrow,

AND OTHER PROPERTIES.

FIRST DAY'S SALE.

PRINTS BY HOKUSAI AND HIS PUPILS, TOYOHARU, TOYOHIRO, TOYOKUNI AND HIS PUPILS, KIYOMINE, SHUNSEN, YEIZAN, YEISEN, ARTISTS OF THE ŌSAKA SCHOOL, AND HIROSHIGE.

SECOND DAY'S SALE.

PRINTS BY HIROSHIGE, *continued;* TRIPTYCHS BY HIROSHIGE AND KUNISADA in conjunction; AND MANY OF THE LATER ARTISTS; SURIMONO, KAKEMONO, AND BOOKS ON JAPANESE ART.

THIRD DAY'S SALE.

JAPANESE ILLUSTRATED BOOKS,

also Other Properties,

A FINE HARUNOBU, AND A FINE UTAMARO TRIPTYCH,

JAPANESE COLOUR PRINTS,

The Property of A. H. GADSDEN, Esq., of Newquay, Cornwall,

REPRESENTING MANY OF THE BEST ARTISTS, AND GENERALLY IN FINE CONDITION; AND BOOKS ON JAPANESE ART; ETC.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE.

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1),

On THURSDAY, 15th of DECEMBER, 1921, and following Day,

AND MONDAY, the 19th of DECEMBER,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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BEING

THE SECOND PORTION OF THE COLLECTION

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of Gayton Corner, Harrow.

FIRST DAY'S SALE.

Thursday, December 15th, 1921.

HOKUSAI (Katsushika), 1760–1849.

LOT

1 **Kana-tehon Chūshingura**: Complete set of eleven scenes of the large oblong set, with a duplicate of the sixth scene; *all from various late editions* (12)

2 **Tōkaidō**, half-block set, nine of the set, and five others of the quarter-block set, with one of the double size views; *all late editions* (15)

3 **Tanzaku Prints**: Nine various subjects on six sheets, and one Fuji-gama or letter envelope with a view of Uyeno temple; *all signed variously* (10)

4 **Uchiwa Fan Prints**: A set of nineteen in black and white, *small size*, for the most part travesties of legendary characters; *one signed* HOKUSAI ARATAME I-ITZU (19)

5 **Book Illustrations**: Twenty from TŌTO SHŌKEI ICHIRAN, "An Epitome of the Scenery of Yedo," double page, in colours, with two pages of text (21)

6 **Book Illustrations**: Twenty from the same work, *better printed* (20)

7 **Book Illustrations**: Twelve from YEHON AZUMA ASOBI, double page, in colours (12)

8 **Book Illustrations**: Fourteen from the double page TŌKAIDŌ views, tinted pink; and a duplicate single page (16)

9 **Book Illustrations**: Thirteen from various works, in colours (13)

10 **Genji Garuta**: Four sheets printed with 110 cards for the game of "The Fifty-four Passions of Genji," in colours, *one sheet signed* KATSUSHIKA HOKUSAI. — Two Fan Prints; and The Butterfly Dance (7)

*** The first of these is rare.

HOKUSAI AND SHIGENOBU.

11 **Kana-tehon Chūshingura**: Complete set of twelve half-block prints, in colours; *three signed* HOKUSAI, *and nine signed* YANAGAWA (12)

SHIGENOBU (Yanagawa), 1786–1832.

12 **Ōsaka, Shinmachi, Nerimono**, "A Car full of Dancers, New Street, Ōsaka." HATSUFUNE TAYŪ, a girl dressed as a KUGE, holding a large SAKÉ cup, and three other large size figures of women who appear in the pageant, *signed* YANAGAWA SHIGENOBU OF YEDO; and a small copperplate Print of Urashima on a tortoise of long life (5)

GAKUTEI (Yashima), *worked c.* 1800–1840.

13 **Tempozan Shōkei Ichiran**, "A Glance at the Scenery of Tempozan" (Ōsaka). Three Views, Ōsaka Stone Bridge over the Aji River, and NIYAMA HAKKEI, "Eight Views into the Mountains" from the Aji River, *the latter duplicated, signed* GOGAKU; and Four Poets looking at a scroll, *signed* GAKUTEI (4)

HOKKEI (Todoya), 1780–1850.

14 **Oni Nembutsu** seated before a writing pad, about to write a poem, on a yellow ground; HOSO-YE; *one of a set* KOKON KYŌ KASSEN, "Crazy Poems Ancient and Modern"; *signed* HOKKEI

15 **Fan Drawing** on silk: A Boat on a lotus pond, in colours; *signed* HOKKEI

16 **Shimotsuke no Nikkō, Urami ga taki,** "The Waterfall one can see behind, Nikkō (Province of) Shimotsuke"; *one of the rare set* SHOKOKU MEISHO; $7\frac{1}{8}$ *in. by* $15\frac{1}{4}$ *in.*; *signed* KIKŌ HOKKEI; *framed*

17 **Book Illustrations**: KODAI GWAFU, "Drawings of Ancient Times," a scene at the steps of a palace in Tosa style; An Old Man smoking under a blossoming cherry-tree, both from books of poems, *signed* HOKKEI; and three double-page sheets, in colours (5)

TAITŌ (Katsushika), *worked c.* 1816–1853.

18 **A Courtezan** on parade, with a poem by TEN-O; A Carp in a swirl with water weeds; five other Prints, all from HARIMAZE HAN; and one of the set of Birds and Flowers, Sparrows and Wistaria (8)

HOKUJIU (Shōtei), *c.* 1800–1840.

19 **Ōiso no Tora and Kajiwara Heizo** (Kagetoki): The Man making mustard to eat with his SASHIMI, "raw fish"; the courtezan Tora standing behind him and her maid squatting and covering her nose to escape the fumes of the mustard; *full-size, upright*; *signed* HOKUJIU

*** A rare and unusual print for this artist.

20 **Kai Kuni, Saru-hashi, Shinsha no zu,** "A True View of the Monkey Bridge, Province of Kai"; *full-size, oblong*; *signed* SHŌTEI HOKUJIU

21 **Tōto, Fukagawa Susaki Benzaiten Yori Kaijō,** "Benzaiten (Temple) from the Sea, Susaki, Fukagawa, Yedo," one view with publisher's seal of YEIJUDŌ, and another with publisher's seal of YAMAMOTO KYŪBEI; *both full-size, oblong*; *signed* SHŌTEI HOKUJIU (2)

22 **Shimōsa, Chōshi ura Katsuo tsuri-bune,** "View of the Bonito Fishing-boats on the Chōshi Coast, Shimosa"; YEIJUDŌ edition; *full-size, oblong*; *signed* SHŌTEI HOKUJIU

23 **Tōto Ryōgoku no Fukei,** "Scenery of Ryōgoku, Yedo," Side View of the Bridge with shadows, YAMAMOTO KYŪBEI edition; and **Kazousa Ku-jū-ku Ri, Jibiki Ami,** "Fishing with Seines at the Ninety-nine Ri Beach, Kazousa," *publisher's seal removed*; *both signed* SHŌTEI HOKUJIU (2)

24 **Tōto Ukiye Nihon Bashi no zu**: View at the Nihon Bridge at early morning, *small size, oblong*; A Shishi and Waterfall, and Viewing Fuji, two half-block prints in black and white; *all signed* HOKUJIU (3)

SHIKŌ (Momokawa), *worked c.* 1773–1805.

25 **Hashirakake**: Full-length Figure of a Tea-house Waitress standing holding a split bamboo fan, on which is a print of Danjūrō signed TOYOKUNI; *unsigned*; *Chōki period*

TOYOHARU (Utagawa), 1733–1814.

26 **Fuji no Makigari no zu,** "View of the Chase at Fuji," Yoritomo's hunting party; *full-size, oblong*; *one of the set* UKIYE WAKOKU NO KEISEKI, "Bird's-eye Views of Japan"; *signed* UTAGAWA TOYOHARU

TOYOHIRO (Utagawa), 1765–1830.

27 **Ōmi Hakkei**: Five of the set; *full-size, oblong*; *signed* TOYOHIRO (5)

28 **Street Scene in Owari-chō**: Triptych. Three Groups of ladies and children outside the silk mercer's shop, Ebisu-ya; *full-size, upright*; *signed* TOYOHIRO; *framed*

29 **Asahina writing a New Year Greeting,** the 27th yearly contribution of Sakaragawa Jihinari, for the year 1824, *Surimono form, signed* ASAHINA TOYOHIRO; and Cranes flying, a half-block print, black and white, *signed* TOYOHIRO (2)

30 **Hashirakake**: Gon-Chūnagon Sadaie standing on Matsuo's shore watching the burning of sea-weed, *unsigned*; and a Youth holding a falcon, *signed* TOYOHIRO (2)

TOYOKUNI (Utagawa), 1769–1825.

31 **Segawa of Matsuba-ya** with the Joromaster outside the house: Women preparing for the New Year, both sheets from triptychs; An Oiran Parade, one sheet of a pentaptych of the Yoshiwara at the cherry blossom season, *all full-size, upright, signed* TOYOKUNI (3)

32 **A Geisha going to an Engagement**: Snow scene.—Two Actors and a Woman on a landing waiting for a boat, snow scene, *both full-size, upright.*—Two Women and a Samuri on a river bank, *half-block size, from* SHIBA-I HAKKEI, "Eight Views of the Theatre," *all signed,* TOYOKUNI (3)

33 **Street Scene in Owari-chō**: Triptych. Three Groups of ladies and children outside the silk mercer's shop, Ebisu-ya; *full-size, upright, signed* TOYOKUNI

34 **Spring Blossoms**: Triptych. The Princess Hinadori and her ladies in the TEIKIN HŌREI, a house on the bank of the Yoshino-gawa and her lover Kuganosuke in a house on the opposite bank looking over to her, the ladies watching the cherry blossoms float down on the river; *full-size, upright; signed* TOYOKUNI

35 **Women of the Ox Year**, Triptych.—Women of the Boar Year, Triptych.—Women of the Dog Year, Triptych; *all signed* TOYOKUNI (3)

36 **Two Festival Scenes**, sheets from triptychs; and a Group of Actors outside a temple, also from a triptych; *all full-size, upright; signed* TOYOKUNI (3)

37 **Segawa Rokō** as Segawa of Matsuba-ya, *from the Kyōsai collection*; and two other actors in female characters; *all hoso-ye*; *signed* TOYOKUNI (3)

38 **Ichikawa Yaozo III** in male character, and three other actors in male characters; *all hoso-ye*; *signed* TOYOKUNI (4)

39 **Segawa Rokō IV** in four female characters; and Ichikawa Monnosuke III in female character; *all full-size, upright*; *signed* TOYOKUNI (5)

40 **A Theatrical Performance**: Triptych. Main View of the stage with the chorus and orchestra, during a play, with part view of the side boxes and front views of the auditorium; *full-size, upright*; *signed* UTAGAWA TOYOKUNI

41 **Memorial Print of Ichikawa Dannosuke**, and seven Portraits of Actors in male characters; *full-size, upright*; *signed* TOYOKUNI (8)

42 **Onoye Matsusuke** in two male characters, and six other Portraits of Actors in male characters; *full-size, upright*; *signed* TOYOKUNI (8)

43 **Bando Mitsugorō III** in seven different characters.—Nakamura Utayemon III in seven different characters, in the year 1810; and two Theatrical Scenes; *all full-size, upright*; *signed* TOYOKUNI (4)

44 **Chūshingura, Act IX**: The House of Yuranosuke; and four UKIYE Landscapes; *all oblong*; *signed* TOYOKUNI (5)

45 **A Woman in a Shower**, walking along under a half-opened umbrella, carrying a love letter.—Women of the Monkey Year and Dragon Year, one sheet each, from triptychs; and a Theatrical Scene; *full-size, upright*; *signed* TOYOKUNI (4)

46 **The Letter Reading Scene** from CHŪSHINGURA, one version, one a Kakemono-ye, and another on a Hashirakake; *both signed* TOYOKUNI (2)

47 **Hashirakake**: A young man holding a girl on his shoulder while she disengages her shuttlecock from a KADOMATSU; *signed* UTA TOYOKUNI

48 **Hashirakake**: Kitsune Tadanobu as a fox seeking to recover the skin of his mother on a drum held by Shizuka on a balcony.—Two Women on Suma beach drawing salt water; *signed* TOYOKUNI (2)

49 **Hashirakake**: Kitsune Tadanobu, another copy, as above.—A Tea-house Waitress standing behind a seated man; *both signed* TOYOKUNI (2)

50 **Hashirakake**: A Woman standing on a platform above a house looking out at the city on the Tanabata festival.—Fording the Ōi river, a woman on a man's shoulders; *both signed* TOYOKUNI (2)

TOYOKUNI (Gosotei), 1777–1835.

51 **Meisho Hakkei**: Three Views: Mio no Rakugan, Tamagawa Aki no tsuki, and Kamakura no Banshō; *full-size, oblong*; *signed* TOYOKUNI (3)

52 **Bando Mitsugorō III** as Kaga-no-oba riding a horse through the sea; three other Actor Prints; A Woman wiping her ear; *all full-size, upright*; and a half-block print of Bat and Peony; *all signed* TOYOKUNI (6)

KUNISADA (Utagawa), 1786–1864.

53 **Uchiwa Fan Prints**: Four, Busts of Women from various sets; *signed* KUNISADA (4)

54 **Interior of a Yoshiwara House**: Pentaptych, showing the various apartments, with the inmates variously employed; *full-size, upright*; *signed* KUNISADA (5)

*** In good condition.

55 **Nakamura-Za**: Triptych, showing the actors in their dressing rooms and other parts of the theatre behind the stage; *full-size, upright*; *signed* GOTOTEI KUNISADA; and another triptych of similar scenes in the same theatre; *signed* KOKUTEISHA KUNISADA (2)

56 **Snow Sports**: A blue Triptych. A Group of women, some children, and two men around a well under a plum tree, some getting water for the New Year, and others playing in the snow; *full-size, upright*; *signed* GOTOTEI KUNISADA

57 **Women at Play in Snow**: Triptych. A Group of four women and three young girls snowballing one another; *full-size, upright*; *signed* KŌCHŌRŌ KUNISADA; *framed*

58 **Chūshingura**: The Attack on Ko no Moronao's Yashiki, Triptych, *full-size, upright*; *signed* GOTOTEI KUNISADA; *framed*

59 **Street Scene**: Triptych. Three women outside the shop of Dai Maru, draper.—**Interior Scene**: Triptych. An entertainment, *both signed* KŌCHŌRŌ KUNISADA.—**Under Ryōgoku Bridge**. —Triptych. Women in boats; *signed* GOTOTEI KUNISADA (3)

60 **Three Theatrical Triptychs**, *full size, upright, variously signed* (3)

61 **Catching Fire Flies**: Triptych; and **Presenting a Letter**, Triptych; *both signed* KOKUTEISHA TOYOKUNI (2)

62 **The Three Musical Instruments**: Triptych. Women playing them on a balcony; and **Three Women in Snow**, Triptych; *both signed* TOYOKUNI (2)

63 **The Fifty-four Passions of Genji**: Twelve of the set, *full-size, oblong*; *variously signed* (12)

64 **The Boys' Festival** and the Girls' Festival, *two prints from a* GO SEKKU *set*; and seven other Prints of Women, *variously signed* (9)

65 **Memorial Prints** of Onoye Kikugorō IV, and of Ichikawa Monnosuke III; and six other Theatrical Prints, *variously signed* (8)

66 **Awabi Shell Divers of Ise**: Triptych. Prince Genji standing, looking down at three semi-nude women opening AWABI shells and preparing the fish; *full-size, upright*; *signed* TOYOKUNI, *and dated* 1860; *framed*

67 **Kakemono-ye**: Iboshi Yuranosuke Yoshio, the leader of the Rōnin, full-length portrait with inscription and poem, translated; *signed* KŌCHŌRŌ TOYOKUNI

68 **Kakemono-ye**: An Oiran on parade, *signed* KŌCHŌRŌ KUNISADA; and a Woman looking at her reflection in a mirror, *signed* TOYOKUNI (2)

KUNIYOSHI (Utagawa), 1797–1861.

69 **Memorial Prints**, of Iwai Hanshirō VI (2), Seki Sanjūrō, Bando Mitsugorō III, and Segawa Kikunojo V; *all signed* ICHIYŪSAI KUNIYOSHI (5)

70 **Tōto Meisho**, two Views, a boatman under a bridge near Tsukudajima, and Moonlight in the Yoshiwara; *full-size, oblong*; *signed* ICHIYŪSAI KUNIYOSHI (2)

71 **Shichimenjin appearing to Nichiren**, and two of the Examples of Filial Piety, Sozan hurrying home and Kwakkyo finding the pot of gold; *all full-size, oblong*; *signed* (3)

72 **Hyakunin Isshu**: Illustrations from the Hundred Poets. A Man fishing on an AJIRO on a misty morning; and four others; *full-size, upright*; *signed* ICHIYŪSAI KUNIYOSHI (5)

73 **The Defeat of Yoshinaka** after the Great Battle near Awazu: Triptych. Tomoe Gozen, being given a drink of water, in the centre, and on the right Kiso no Yoshinaka shot by the archer Ishida Taro Tamehisa while his horse was floundering in a bog.—**The Flight of Yoshitsune**: Triptych; *both signed* ICHIYŪSAI KUNIYOSHI (2)

74 **Three Women in a Window**: Triptych. Through the circular window is seen the landscape of Lake Biwa.—**Street Scene**: Triptych. Meeting a Wrestler; *both signed* ICHIYŪSAI KUNIYOSHI (2)

75 **A Snowy Morning**: Triptych. Three Women on a balcony above pine trees.—**The Building of a Go Down**: Triptych; *both signed* ICHIYŪSAI KUNIYOSHI (2)

76 **Plums on a Dark Night**: Triptych. Three Women under three trees; and two other Triptychs; *all signed* ICHIYŪSAI KUNIYOSHI (3)

77 **Kisokaidō Roku-jü-Ku Tsugi**: Incidents of the Kisokaidō Stations. Koman swimming across Lake Biwa; and three others; *full-size, upright*; *signed* ICHIYŪSAI KUNIYOSHI (4)

78 **Taihei-Ki**, two of the set.—Sixteen Disciples of Buddha, two of the set; two sheets of a Triptych; and two others; *full-size, upright*; *all signed* (8)

79 **Two Blue Prints**: Kichō of Sanomatsu-ya on parade and Tamashō of Tama-ya on parade ; and a small Ghost Print in blue; *all signed* ICHIYŪSAI KUNIYOSHI (3)

80 **Five Landscapes**, and three Figure Prints of Women ; *all signed* (8)

81 **Hatsuhana** praying under a waterfall ; and ten other upright Prints ; *all signed* (11)

82 **Kakemono-ye** : Kaga no Chiyo finding her well-bucket overgrown by morning glories, *signed* CHŌWŌRŌ KUNIYOSHI ; and a Woman hanging a poem on a cherry-tree, *signed* GOKYŌRŌ KUNIYOSHI (2)

TOYOKUNI'S PUPILS.

83 **Kunichika** : Two crêpe Prints, Birds and Flowers ; half-length Portrait of Bando Hikosaburō, *the last signed* ; one by KUNIKAZU ; and one by KUNIHIRO (5)

84 **Kunimasa**: Memorial Portrait of Danjūrō VI.—**Kunimitsu** : Segawa Rokyō as one of the Seven Komachi, holding a mirror, —**Kunimaru** : A Group of Lady Musicians. — **Kuninaga**: "Maracaibo in Asia," *i.e.* A Dutchman's House in Java (4)

*** All good copies.

85 **Kunimichi**, MIYO NO HARU, KODOMO DESOME ASOBI NO ZU, "Peaceful Spring, the first outing of children in play." Triptych. A Boys' procession as amateur fire brigade crossing a bridge ; *full-size, upright* ; *signed* TOYOKUNI'S PUPIL TOYOMICHI

86 **Kuninao** : Evening Cooling at Ryōgoku Bridge. Triptych, *full-size, upright* ; *signed* KUNINAO

87 **Kuninao** : CHŪSHINGURA. Complete set of eleven scenes, *full-size, oblong* ; *signed* UTAGAWA KUNINAO (11)

88 **Kuninao** : Three Memorial Prints, Sawamura Tanosuke II (two different) and Ichikawa Dannosuke ; and a View of Tōeizan ; *signed* (4)

89 **Kunisato** : Two Triptychs, a Theatrical Scene, and a Street Scene, *full-size, upright* ; *both signed* KUNISATO (2)

90 **Kunitora** : Three Ukiye Views, The Three Theatres Street, Snow at Umewaka Miya, Fukagawa Hachiman-dō ; and Carrying Salt-water ; *all oblong* ; *signed* (4)

91 **Kuniyasu**: The Rōnin crossing the bridge, snow scene, *two sheets*; and two figures of Women; *all signed* (4)

92 **Kunitsuna**: Minamoto Yoritomo visiting the Capital, Kyōto in 1192; *triptych*; *full-size*, *upright*; *signed* ICHIRANSAI KUNITSUNA; *framed*

93 **Kuniyasu**: Stretching Cloth. Triptych. A Group of five women and a boy, some washing, some stretching cloth, with morning glories in the background; *full-size*, *upright*; *signed* KUNIYASU

UTAGAWA SCHOOL.

94 **Sadahide**: CHŪSHINGURA, Acts V and IX, Rain and Snow Scenes; Mokuboji, Snow Scene, and Hachimandō, Moonlight Scene; *all oblong*; *signed* (4)

95 **Sadahide**: A Daimyō's Procession crossing the Naniwa Great Bridge across the Yodo Gawa at Ōsaka; *triptych*; *full-size*, *upright*; *signed* GOUNTEI SADAHIDE; *framed*

96 **Sadahide**: SHICHI FUKUJIN. An original Drawing of the Seven Gods of Felicity in long Surimono form, in black and white, tinted, on paper; *signed* GOUNTEI SADAHIDE; and a Fan Print, Quail, Moon and Grasses (2)

97 **Sadahide**: ŌMI HAKKEI. Triptych. The eight celebrated Views of Lake Biwa concentrated in one large view, with Seta Bridge and Ishiyama in the foreground; *full-size*, *upright*; *signed* SADAHIDE

98 **Sadahide**: Fording the Ōi-gawa. Triptych. A Woman's Procession being carried across, *signed* GYOKURAN SADAHIDE.—A Procession of Rōnin; *triptych*; *signed* GYOKURANSAI SADAHIDE (2)

99 **Sadahide**: FUJI SAN TAINAI MEGURI NO ZU, "Travelling in the Womb of Fuji." Triptych. Pilgrims visiting the caves; *dated Horse* 3 = 1858.—DAI NIPPON FUJI SAN ZETCHŌ NO ZU, "The Apex of Fuji in Japan." Triptych. Scene around the crater at a period of calm; *dated Snake* 5 *intercalary* = 1857, *both signed* GOUNTEI SADAHIDE (2)

100 **Kunisada and Sadahide**: Triptych. A Moonlit Landscape with three women beside a lake, the figures by Kunisada, landscape by Sadahide

101 **Sadakagé**: Hanaōgi and two other Women of Ōgi-ya looking at books; *triptych*; *signed* GOKOTEI SADAKAGE

102 **Sadamasu**: NANIWA TEMPOZAN FUKEI, "The Scenery of Tempozan Ōsaka." Tetraptych. Groups of people on the hills overlooking the sea at the period of cherry-blossom; *full-size, upright, on two sheets*; *signed* UTAGAWA SADAMASU (2)

103 **Shunchō**: Comic Chūshingura, Act XI. The Attack of Moronao's Yashiki; *a lateral diptych*; *signed* SHUNCHŌ (2)

*** Very rare.

104 **Yoshiiku**: HYAKU MONOGATARI. Eight of the sheets with ghostly figures, some of them copied from Hokusai; *half-block size*; *signed* (8)

105 **Yoshikazu**: OCHA NO MIZU, "The Honourable Tea-water Canal," *oblong, dated* 1853.—KAKEMONO-YE. A Woman standing, *both signed* ICHIJIUSAI YOSHIKAZU (2)

106 **Yoshimori**: An upright Tōkaidō View.—**Yoshitomi**: The Sake Mill, *one sheet of a triptych*.—**Yoshitora**: A blue print of a Woman.—**Yoshiyuki**: The Iris Garden; *one of the* NANIWA HYAKKEI *set*; *half-block size* (4)

107 **Yoshimori**: Panel Print. A Carp going up a waterfall; *signed* YOSHIMORI; *framed*

108 **Yoshitora**: The Eight Bridges View, *dated Hare* 9 = 1855.—Two Prints as Charms against small pox.—A Group of Jo and Uba playing KEN; and Two Actors, an original drawing, *signed* MŌSAI Ō JIN SAKU, "*The old man Mōsai made it*" (5)

109 **Yoshitora**: View of the Eight Bridges, Yedo, with Fuji in the distance; *oblong*; *signed* ICHIMŌSAI YOSHITORA; *framed*

110 **Yoshitoshi**: KAKEMONO-YE. Rorihakucho Chōjun and Kokusempuriki, two of the heroes of the Suikoden, fighting in the depths of the sea; *signed* IK'KWAISEI YOSHITOSHI

111 **Yoshifusa**: Original Drawing. Triptych. A Battle Scene, with an inset correction of a warrior swimming his horse across a stream; black and white on paper; *signed* IPPŌSAI YOSHIFUSA

112 **Yoshitoshi**: A full-size key block on wood for one of a set EIYŪ GO-MYŌ NO UCHI, "Five Admirable Warriors"; *signed* IK'KWAISAI YOSHITOSHI, *and dated* 1867; on the back four quarter-block subjects

113 **Yoshitoshi**: Hirai Yasumasa playing the flute on a moor by night and his brother Hakamadare Yasusuke seeking to kill him; *triptych*; *full-size, upright*; *signed* TAISO YOSHITOSHI

114 **Yoshitoshi**: Taira no Kiyomori at the building of the Miyajima Temple commanding the sun to stand still, and three other historical scenes from the set, YOSHITOSHI MUSHA BARUI, "A Collection of Warriors"; *variously signed* (4)

115 **Yoshitoshi**: Sanada Saiyemon Ukimora lying in wait among water-lilies to kill the Shogun Iyeyasu; and Takuto Tenno Shōgai killing a monster, *both from* IKKWAI ZUIHITZU, *dated* 1872. —Jizō and Emma Ō trying to make the other laugh, *diptych, all signed* (3)

116 **Yoshitoshi**: Two original Drawings. Bukan Zenshi and his tiger, and a Man seated holding a goblet and dipper, *both unsigned.*—Girls bathing in a lake frightened by a fish, *signed* IKKWAISAI YOSHITOSHI (3)

117 **Yoshitoyo**: SAI KOKU CHIMBU SHŌSHŌ TAMO TEMPAI-O NO ZU, "Subduing the Military Officials of the Western Countries with the Wine Cup," two sheets of a triptych; and ORANDA JIN NO ZU, "View of a Dutchman" *both full-size, upright* (2)

KIYOMINE (Torii), 1788–1869.

118 **A Lady Singer** seated, one sheet of a pentaptych MAYO GONIN BAYASHI, "Five Female Musicians"; *signed* KIYOMINE; and a large Surimono; *signed* KIYOMITSU THE FIFTH DESCENDANT (*of the Torii*), *framed* (2)

SHUNSEN (Kashosai), *worked c.* 1790–1829.

119 **Street Scene** outside the shop of the Publisher Gempachi Yuwatoya in Yedo, with groups of ladies passing to and fro, and people inside inspecting books; triptych, *full-size, upright*; *signed* KATSUKAWA SHUNSEN; *framed*

120 **Sanno Festival**: Triptych. The procession passing the draper's establishment IWAKI-YA, part of which is filled with people viewing the show; *full-size, upright*; *signed* SHUNSEN

YŪSHO (Hakuyei), *c.* 1830.

121 **Hashirakake**: The three Lucky things to dream of, a falcon on a pine branch, egg plant fruit growing below, and Fuji in the distance; *signed* YŪSHO *sealed* HAKUYEI

*** Nothing is known of this artist.

BICHŌ, *c.* 1830.

122 **Two Women Dancing**, one with a TSUZUMI, and the other with a fan; *full-size, upright*; *signed* BICHŌ

*** Nothing is known of this artist.

YEIZAN (Kikugawa), *worked c.* 1800–1829.

123 **A Lovers' Series**: Five Prints, each with a pair of lovers; *full-size, oblong*; *unsigned* (5)

124 **Kakemono**: An Oiran on parade, drawing in colours on silk; *signed* KIKUGAWA YEIZAN; *framed*

125 **Street Scene**: Triptych. A group of eight ladies and a little girl at Uyeno Hirokōji, outside the shop Ito Matsuzaka-ya, *full-size, upright*; *signed* YEIZAN

126 **Shichi Fuku Musume Takara-bune**, "Young Ladies as the Seven Gods of Good Fortune in the Treasure Ship." Triptych; *full-size, upright*; *signed* KIKUGAWA YEIZAN, *and dated Hare* 2 = 1807

127 **Fūryū Ko Takara Shichi go San**, "Fashionable Children at Seven, Five and Three" (years of age). Triptych: The Ceremonies for those ages.—**Women Weaving Silk**: Triptych; *both signed* KIKUGAWA YEIZAN (2)

128 **Two Beauties of the Tea-houses**, Hanaōgi and Yoyo no yama, full-length; and two Women representing the Festivals of the New Year and Tanabata; *full-size, upright* (4)

129 **Two Geisha**, each seated outside a tea-house with shadows on the SHŌJI; and two full-length standing figures of Women; *full-size, upright* (4)

130 **Two Lovers**, characters in one of the Lyrical Dances; A Girl reading and Child with insect cage; Ladies and Silk Worm rearing; and a Group of Ladies under cherry trees; *full-size, upright* (4)

131 **The Seven Komachi**, three of the set with standing and seated figures of Women; and two of Ladies at a Chrysanthemum Show; *full-size, upright* (5)

132 **A Geisha** on a staircase; and four other single figures of Women; *medium size, upright* (5)

133 **Five Groups of Women**; *full and medium size, upright* (5)

134 **Eight Prints of Women**; *all in poor condition* (8)

135 **Hashirakake**: Busts of two OIRAN; a Tea House Waitress; and a Geisha with her SAMISEN; *all signed* YEIZAN (3)

136 **Kakemono-ye**: An OIRAN reading a letter; and a Lady walking; *both signed* KIKUGAWA YEIZAN (2)

YEISEN (Keisai), 1789–1848.

137 **Nikkō San Meisho no uchi**, "Celebrated Views in the Nikkō Mountains." Two Views of the set: KIRIFURI NO TAKI and URAMI NO TAKI; *medium size, upright*; *each signed* KEISAI YEISEN (2)

*** Good copies in fine condition.

138 **Yedo Views**: Eight of the series without titles, *oblong*; *each signed* YEISEN (8)

139 **Yedo Views**: Four of the series with the titles YEDO MEISHO on fan leaves; *oblong*; *each signed* KEISAI YEISEN (4)

140 **A Rain Scene**, in long narrow form; a Theatre Scene; Yoshiwara in rain; and two half-block prints: Bird and Flower and Insect and Flower; *all signed* (5)

141 **Two Panel Prints**: Tiger and Moon, and Falcon on a pine in snow; *both signed* KEISAI (2)

142 **Three Blue Prints**: Usugoma of Tama-ya on parade, and two other Women; *all signed* KEISAI YEISEN (3)

143 **Evening Cooling, Ryōgoku Bridge**. Triptych. The river filled with pleasure boats, and fireworks in the sky; *full-size, upright*; *signed* IPPITSUAN YEISEN

144 **Hashirakake**: Yokihi and Genso playing the flute, an analogue; *signed* YEISEN.—**Kakemono-ye**: A Falcon on a pine watching a small bird flying; *signed* KEISAI YEISEN (2)

145 **Kakemono-ye**: A Carp going up a Waterfall; *signed* KEISAI; *framed*

TOKUGEN, *c.* 1835.

146 **Kakemono-ye**: A Carp going up a Waterfall; *signed* TOKUGEN

SENCHŌ (Teisai), *c.* 1830.

147 **Chōtō of Owari-ya** arranging chrysanthemum flowers ; *full-size, upright* ; *signed* TEISAI SENCHŌ

VARIOUS.

148 **Harimaze Han** : "Various sized Blocks." Twelve sheets, *dated from* 1852 *to* 1857 (12)

SHIJŌ SCHOOL.

149 **Shinano Jükei** : Five of the "Ten Views of Shinano," printed in black and grey and slightly tinted, and one duplicate on which the name of Hiroshige has been stamped ; *full-size, oblong* ; *unsigned* (6)

SHIGEOKI (Matsunami), *c.* 1800.

150 **Ladies in Court Costumes** : Two, with text explanatory of the various parts ; *full-size, upright* ; *signed* MATSUNAMI SHIGEOKI, *one dated* KYŌWA, COCK = 1801 (2)

ŌSAKA SCHOOL.

151 **Hokushū** : An Actor Triptych, Sekibei and the Cherry-tree, and three single sheet Actor Prints ; *full-size, upright* ; *all signed* SHUNKŌSAI HOKUSHŪ (4)

152 **Hokusui** : ICHIKAWA DANZŌ V on the 17th anniversary of his death = 1861 ; *signed* AZUMA BAITATSU.—**Hokuyei** : A Woman carrying a trout on a tray ; *signed* SEKKWARŌ HOKUYEI (2)

153 **Hirosada** : A Theatrical Scene, *oblong, signed* HIROSADA.—**Hotta** : An Archery Gallery, *half-block* ; and Interior of a Theatre, book illustration, *both signed* HOTTA. — **Keigaku** : A Fan Print, the NŌ Dance, "DAN-NO-URA," *signed* KEIGAKU (4)

154 **Nagahide** : GION MI-KOSHI ARAI NERIMONO SUGATA, "A Mirror of the Procession of the Sacred Car of Gion temple," one of the set with a woman beating the drum, HOSO-YE, URUSHI-YE, *signed* NAGAHIDE.—**Senchō** : ŌCHU NO ONNA of MIYAKO SHINABORA, an OIRAN standing, HOSO-YE, *signed* NAGAHIDE'S PUPIL SENCHŌ (2)

155 **Sadanobu** : The Bushū Tama river by moonlight with men fishing ; Cuckoo and Moon, *both signed* SADANOBU ; and Green Bird and Persimmon, *signed* NANIWATEI SADANOBU (3)

156 **Shigeharu**: NI-JŪ-SHI KŌ NO UCHI. "The Twenty-four Examples of Filial Piety," *twenty of the set, oblong*; and a Man Reading, *full-size, upright*; *all signed* RYŪSAI SHIGEHARU (21)

157 **Fusatane**: Two oblong Views, Mi-i and Kusatsu, *signed* FUSATANE *and dated Tiger* 9 = 1854; *both framed* (2)

158 **Fusatane**: Seta, Ichiyama and Karasaki, *from an* ŌMI HAKKEI *set*; Sumidagawa, a Fan Print; and a Sheet from HARIMAZE HAN (5)

159 **Harunobu**: Fourteen single-page Illustrations from SEIRŌ BIJIN AWASE (14)

160 **Various Artists**: A parcel of Ninety-five Prints, *of which thirty are unmounted* (95)

HIROSHIGE (Ichiryūsai), 1797–1858.

161 **Sokkyō Kagebōshi Tsukushi**, "To Immediately make the shadow of a person": Four of a set of silhouette pictures showing the performer and the shadow; *half-block size*; *signed* HIROSHIGE TAWAMURE (for fun) (4)

162 **Adventures of Buster Brown**: Five half-block prints of grotesque and comical subjects without title, for which Mr. Happer found a name; *signed* HIROSHIGE TAWAMURE (5)

163 **Nature Fakers**: Four half-block comic prints; *signed* HIROSHIGE TAWAMURE (4)

164 **Historical and Legendary Subjects**: Ten square Fan prints from an early series; *signed* HIROSHIGE; and two from the same series; *signed* ICHIYŪSAI KUNIYOSHI; *on six sheets*

165 **Sumidagawa**; The distracted mother of Umewaka crossing the river seeking her lost child, standing in a boat; a scene from a lyric drama; *medium size oblong*; *from an early set without titles*; *signed* HIROSHIGE

166 **Naniwa Meisho Zue**: Celebrated Views of Ōsaka: JUNKEI MACHI YOMEI SEI NO ZU, "Night Stalls in Junkei Street" and DŌJIMA KOME AKINAI, "The Rice Market, Dojima"; *both First edition*; *signed* HIROSHIGE.—ZAKOBA UWOICHI NO ZU, "The Fish Market, Zakoba"; *second edition* (3)

167 **Naniwa Meisho Zue.** Eight out of the set of ten; *all second editions* (8)

KYŌTO MEISHO.

168 **Tsuten Kyō no Kōfū**, "Red Maples at Tsuten Bridge," with people picnicing under the trees ; *First edition*

169 **Arashiyama Mankwa**, "Full Flower at Arashiyama," cherry-lined banks of the Katsura river just below the rapids ; *First edition, but weak printing*

170 **Yodo Gawa** : A passenger boat under a full moon ; *later edition*

171 **Kiyomizu** : The Temple seen from the Okamusa Tea-house ; *later edition*

172 **Shijō Kawara Yūsuzumi**, "Evening cooling in the river bed, Shijō Quarter" ; *First edition*

TŌKAIDO GO-JŪ SAN TSUGI.

THE FIRST OBLONG SET, *published by* HŌYEIDŌ-TAKEUCHI.

173 **Nihon Bashi**, *third state, No.* 1.—**Shinagawa**, *first state, No.* 2 (2)

174 **Kawasaki**, *first and second states, No.* 3 (2)

175 **Hodogaya**, *only state, No.* 5.—**Fujisawa**, *only state, No.* 7

176 **Totsuka**, *first and second states, No.* 6 (2)

177 **Hiratsuka**, *only state, No.* 8.—**Hakone**, *only state, No.* 11 (2)

178 **Odawara**, *fourth and fifth states, No.* 10 (2)

179 **Mishima**, *first state, No.* 12.—**Yoshiwara**, *first state, No.* 15 (2)

180 **Hara**, *only state of the block, but with variations in the colour of the mountains, grey, pink and green ; three copies, No.* 14 (3)

181 **Kambara**, *Only state, No.* 16.—**Yui**, *only state, but nicely graded sea, No.* 17 (2)

182 **Okitsu**, *only state, No.* 18.—**Ejiri**, *only state, No.* 19 (2)

183 **Fuchū**, *only state, No.* 20.—**Mariko**, *third state, No.* 21 (2)

184 **Okabe**, *first state, No.* 22.—**Fujieda**, *only state, No.* 23 (2)

185 **Shimada**, *only state, No.* 24.—**Nissaka**, *only state, No.* 26 (2)

186 **Kakegawa**, *only state*, *No.* 27.—**Fukuroi**, *only state*, *No.* 28 (2)

187 **Mitsuke**, *only state*, *No.* 29.—**Hamamatsu**, *only state*, *No.* 30 (2)

188 **Arai**, *only state*, *No.* 32.—**Shirasuka**, *only state*, *No.* 33 (2)

189 **Futagawa**, *only state*, *No.* 34.—**Yoshida**, *only state*, *No.* 35 (2)

190 **Goyu**, *first state*, *No.* 26.—**Akasaka**, *only state*, *No.* 37 (2)

191 **Fujikawa**, *only state*, *No.* 38.—**Okazaki**, *only state*, *No.* 39 (2)

192 **Chiryū**, without the whale-back hill: *No.* 40.—**Narumi**, *only state*, *No.* 41 (2)

193 **Miya**, *only state*, *No.* 42.—**Yokkaichi**, with the shadow on the man's cloak; *No.* 44 (2)

194 **Ishiyakushi**, *only state*, *No.* 45.—**Shōno**, *first state*, but a weak copy, *No.* 46 (2)

195 **Kameyama**, *only state*, *No.* 47.—**Seki**, *only state*, *No.* 48 (2)

196 **Tsuchiyama**, *second state*, *No.* 50.—**Minakuchi**, *only state*, *No.* 51 (2)

197 **Ishibe**, *only state*, *No.* 52.—**Kusatsu**, *only state*, *No.* 53 (2)

198 **Ōtsu**, *second state*, *No.* 54.—**Kyōto**, *only state*, *No.* 55 (2)

199 **Duplicate Prints**, Tōkaidō Series, twenty-nine (29)

200 **Tōkaidō**: Complete set of the fifty-five views in album form

201 **Marusei Tōkaidō**: Fifty-four out of the set of fifty-five oblong views, *No.* 30, Hamamatsu, being absent (54)

202 **Yesaki Tōkaidō**: Nine sheets from this set; *oblong, of slightly smaller size* (9)

203 **Ōmi Hakkei**: Four of the set, Sunset at Seta, Moon at Ishiyama, Rain at Karasaki, and Snow on Mount Hira; *various editions* (4)

204 **Honchō Meisho**, "Views of the Mainland": Three of the set, Kanazawa, Nunobiki Waterfall, and Kiyomi Beach, Sunshū

205 **Ninon Minato Tsukushi**, "The Harbours of Japan": Five out of the set of ten; *oblong* (5)

SECOND DAY'S SALE.

Friday, December 16th, 1921.

HIROSHIGE (Ichiryūsai), 1797–1858—*continued.*

KISOKAIDŌ TSUZUKU NO ICHŪ.

"THE KISO ROAD, A CONTINUOUS SERIES FROM TOWN TO TOWN."

LOT

206 **Nihon Bashi Yuki no Akebono,** "Snowy Day-break, Nihon Bridge," *second state, No.* 1.—**Itabashi no Eki,** A man shoeing a horse ; *second state, both by Yeisen, but unsigned* (2)

207 **Urawa Shuku Asama-yama Embō,** "Distant View of Mount Asama from Urawa Post Station," *second state, No.* 4.—**Ōmiya Fuji no enkei,** "Distant View of Fuji from Ōmiya, *second state, No.* 5 ; *both by Yeisen, but unsigned* (2)

208 **Ageo Shuku, Kamo no Yashiro,** "The Shintō Temple Kamo, Ageo Post Station" ; *second state, No.* 6.—**Okegawa Shuku, Kōgen no Kei,** "View of the Open Common, Okegawa Post Station" ; *No.* 7, *second state* ; *both by Yeisen, but unsigned* (2)

209 **Kōnosu Fuki-age Fuji embō,** "Distant View of the 'blown-up' Fuji from Kōnosu," *second state, No.* 8.—**Kumagai Ha-chō Tsusumi,** "The Eight CHŌ Embankment at Kumagai," *second state, No.* 9 ; *both by Yeisen, but unsigned* (2)

210 **Fukaya no Eki,** *second state, No.* 10.—**Honjō Shuku Kanryū-gawa watashiba,** "The Ferry, Kanryū River, Honjō Post Station," *second state, No.* 11 ; *both by Yeisen, but unsigned* (2)

211 **Kuragano Shuku, Karasugawa no zu,** "View of the Karasu River, Kuragano Post Station," *second state, No.* 13 ; *by Yeisen, but unsigned.*—**Annaka,** *late issue, No.* 16 ; *signed* HIROSHIGE (2)

212 **Sakamoto,** *second state, No.* 18 ; *by Yeisen, but unsigned.*—**Iwamurata,** *first state, No.* 23 ; *signed* KEISAI (2)

213 **Shionada** and the Chikuma River, *First edition, No.* 24.—**Shimo no Suwa,** the Rest House, *late issue, No.* 30 ; *both signed* HIROSHIGE (2)

214 **Shiojiri Tōge, Suwa no Kosui Hibo**, "The Frozen Lake Suwa from Shiojiri Pass," *second state, No.* 31 ; *by Yeisen, but unsigned.* —**Motoyama**, *First edition, No.* 33 ; *signed* HIROSHIGE (2)

215 **Niegawa**, the Rest House, *First edition, No.* 34 ; *signed* HIROSHIGE. —**Yabuhara Torii Tōge**, "The Torii Pass, Yabuhara," with men viewing the scenery, *second state, No.* 36 ; *by Yeisen, but unsigned* (2)

216 **Agematsu**, The Awakening Platform and Ono Waterfall, *late issue, No.* 39 ; *signed* HIROSHIGE.—**Nojiri Ina-gawa bashi Enkei**, "Distant View of the Ina River Bridge, Nojiri," *second state, No.* 41 ; *by Yeisen, but unsigned* (2)

217 **Magome Eki Tōge Yori**, "Approach to the Pass, Magome Station," *second state, No.* 44 ; *by Yeisen, but unsigned.*—**Ochiai**, *late issue, No.* 45 ; *signed* HIROSHIGE (2)

218 **Ōi**, with travellers crossing the pass in a snowstorm, *late issue, No.* 47. — **Hosokute**, *First edition, No.* 49 ; *both signed* HIROSHIGE (2)

219 **Fushimi**, *First edition, No.* 51.—**Ōta**, *late issue, No.* 52 ; *both signed* HIROSHIGE (2)

220 **Unuma no Eki, Inu-yama Yori Embō**, "Distant View of Unuma Station from Inu-yama," with the Castle of Inuyama on the right, *second state, No.* 53 ; *by Yeisen, but unsigned.* — **Mieji** with bamboos and wild camellia flowers, *First edition, No.* 56 ; *signed* HIROSHIGE (2)

221 **Seki-ga-hara**, *First edition, No.* 59. — **Imazu**, *First edition, No.* 60 ; *both signed* HIROSHIGE (2)

222 **Bamba**, *First edition, No.* 63.—**Takamiya**, *First edition, No.* 65 ; *both signed* HIROSHIGE (2)

223 **Echigawa**, *First edition, No.* 66. — **Kusatsu**, *First edition, No.* 69 ; *both signed* HIROSHIGE (2)

224 **Duplicates** of Sakamoto, Shimo-no-suwa, Ochiai and Takamiya (4)

225 **Chūshingura** : Complete set of twelve full-size oblong prints, only one of which has its ornamental border of black and white vandyke design with TOMOYE at intervals ; *published by* MARUSEI *in the censored period* 1842-53 ; *signed* HIROSHIGE (12)

*** A different set from any recorded by Mr. Happer.

226 **Uwo Tsukushi**, "Series of Fishes" : Ako Akame, Ise-Ebi and Shiba-Ebi, and Asagao and Buri ; *from the first series ; all signed* (3)

227 **Uwo Tsukushi**: Koi, Katsuo, and Ayu; *from the first series*; *all signed* (3)

228 **Uwo Tsukushi**: Tobi-uo and Ishimochi, Suzuki and Akagai, and Asagao and Buri; *from the second series*; *all signed* (3)

229 **Kwa-Chō**, large vertical Panel: ONAKA-DORI, a long-tailed bird on a branch of a plum with greenish white blossoms; *signed* HIROSHIGE, *with seal* JAKURINDŌ

230 **Kwa-Chō**, medium size Panel: Two Wild Ducks and Water Reeds; *signed* HIROSHIGE; KAWA-SHŌ *seals*; *framed*

231 **Kwa-Chō**, medium size Panel: TSURU AND YOMENA, "Crane and Boltonia cantonensis"; *signed* HIROSHIGE; KAWA-SHŌ *seal*

232 **Kwa-Chō**, Three on a block size: Blue bird and Cherry, Cuckoo and Moon, and Egret and Water Reeds; *all late issues* (3)

233 **Kwa-Chō**, Four, three on a block size: Chidori and Waves, Cock on a garden fence, small Bird on Pæonia moutan, and Falcon on a Pine with a creeper hanging; *all signed* HIROSHIGE; *the Cock dated Tiger* 2 = 1854 (4)

234 **Kwa-Chō**, One large Panel: A Grossbeak and Nanten, all in blue; and three others, *various sizes*; *all signed* HIROSHIGE (4)

235 **Kwa-Chō**: Wax-bill and Camellia; and three others, *various sizes*; *all signed* HIROSHIGE (4)

236 **Panel Prints: Iwa ni Karashishi**, Shishi on a rock watching its cub climbing up, a large size panel, *with* JAKURINDŌ *seal under the signature*; and another, similar, but the shishi reversed from right to left, *seal under the signature* ICHIRYŪSAI; and two Tanzaku of Fishes on one sheet (3)

237 **Fuku Toku Kane no Naruki**, "Money-bringing Trees." A Woman on her knees preparing eggs for her husband's breakfast; in the right hand top corner leaves composed of gold coins and branches forming the word MUTSUMAJIKI, "Amicable."—Yoshitsune and Benkei; and three other sheets from different series; *all signed* HIROSHIGE (5)

238 **Dōkei Musha Tsukushi**, "A Series of Comic Warriors." Four of the set on two undivided sheets, *half-block size*; *signed* HIROSHIGE TAWAMURE (for fun) *and dated Tiger* 8 *and* 12 = 1854 (2)

239 **Seirō Hanami**, "Flower Viewing of the Tea-houses." A Procession of Yoshiwara women and attendants winding round Asukayama at the cherry blossom festival, a fan leaf printed in blue; *signed* HIROSHIGE

*** Very rare.

240 **Half-block Fuji Views**: Six of the set, on three mounts; *signed* HIROSHIGE (3)

241 **Meisho Yedo Hakkei**, "Eight Celebrated Views of Yedo." Six of the set of half-block triptychs: Autumn Moon at Takanawa; Evening Snow at Asakusa; Sunset, Ryōgoku; Evening Bell, Uyeno; Returning Boats, Tsukudajima, and Spring Rain at Mimiguri; *all signed* HIROSHIGE; *published by* JOKIU (6)

*** Not in the Happer collection.

242 **Kakemono-ye**: Narihira viewing Fuji, on horseback, with two attendants, one carrying his sword and the other a sheathed halberd; *signed* HIROSHIGE; *framed*

243 **Narumi**, one of the Tōkaidō stations. View of the house where ARIMATSU SHIBORI is sold, *i.e.* crimped cotton cloth; *an extra large size print*, 14½ *in. by* 19¾ *in.*; *signed* "To order," ICHIRYŪSAI HIROSHIGE; *framed*

244 **Yokohama**: View of the Town from the sea front, triptych; *full-size, upright*; *signed* "By request," HIROSHIGE

245 **Sumida-gawa**: View of the River with both banks under snow, triptych; *one of a* TOTO MEISHO *series*; *full-size, upright*; *signed* "By request," ICHIRYŪSAI HIROSHIGE; *framed*

246 **Nihon Bashi**: View of the Bridge from the fish market side of the canal, triptych; *one of a* TŌTO MEISHO *series*; *signed* "By request," ICHIRYŪSAI HIROSHIGE; *framed*

247 **Enoshima Iwaya**: View of the cave side of the island with women fishing and an urchin in the sea, triptych: *medium size, upright*; *signed* HIROSHIGE; *framed*

248 **Sumida-gawa Setchū no zu**, "View of the Sumida river in snow." A Woman landing from a boat, and two others on the bank, triptych; *one of a series* YEDO MEISHO SHIKI NO NAGAME; *full-size, upright*; *signed* HIROSHIGE; *framed*

249 **Asuka-yama** at the Cherry blossom season with women picnicing in the foreground, triptych; *one of a set* YEDO MEISHO ZU KWAI; *full-size, upright*; *signed* HIROSHIGE; *framed*

250 **Hisakata-ya Furuichi Odori**. "The Furuichi Dance." Three Women on a balcony overlooking a garden, watching the dance on the gallery beyond the garden, triptych; *full-size, upright*; *signed* HIROSHIGE

251 **Tsuki no Yūbe**, "Evening Moon." Three Women on the garden front of a house, one throwing a shadow on the circular SHŌJI behind her, triptych; *full-size, upright*; *one of a* SETSU GEKKA *set*; *signed* HIROSHIGE

*** Not recorded by Happer.

252 **Mitate Hakkei, Gion Mori Yoru Ame,** "Night Rain, Gion Wood; *one of a set of* "Eight Journeys": Tadamori and the Temple Lantern filler, triptych; *full-size, upright*; *signed* HIROSHIGE

253 **Rokugo-gawa Watashi,** "The Ferry, Rokugo river," with women in boats passing in mid-stream.—**Enoshima Iwaya no zu,** Parties of Girls from schools of Geisha exploring the caves and rear of the cliffs, both triptychs; *full-size, upright*; *signed* HIROSHIGE (2)

254 **Yedo Kōmei Kwaitei Tsukushi,** "The Celebrated Resorts (*i.e.* Tea-houses) of Yedo"; fourteen of the set, *full-size, oblong; all signed* HIROSHIGE; *from various editions* (14)

255 **Upright Tōkaidō,** *published by* TSUTA-YA: Thirty-six of the set; *each signed* HIROSHIGE *and dated Hare* 7 = 1855 (36)

256 **Upright Tōkaidō**: Eight duplicate sheets (8)

257 **Roku-jū-yo Shu Meisho Zu Kwai**: "Views of the Sixty-odd Provinces." Thirty-three of the set; *full-size, upright*; *all signed* HIROSHIGE, *and dated* 1853-1856 (33)

258 **Meisho Yedo Hyak'kei**: Ten of the series, "One Hundred Views of Yedo" (10)

259 **Meisho Yedo Hyak'kei**: Another ten (10)

260 **Meisho Yedo Hyak'kei**: Another ten (10)

261 **Meisho Yedo Hyak'kei**: Another ten (10)

262 **Meisho Yedo Hyak'kei**: Another ten (10)

263 **Meisho Yedo Hyak'kei**: Another ten (10)

264 **Muraichi Half-block Tōkaidō**: Six Views, and **Tsuta-ya Half-block Tōkaidō**; *oblong, two views* (8)

265 **Yamada-ya Yedo Meisho,** the Figure Set, thirteen out of the set of forty; *oblong, seal dated* 1853-56 (13)

266 **Yedo Meisho**: The set with KIKAKUDŌ red stamp on the margins; *oblong, fourteen of the set* (14)

267 **Yedo Meisho**: Another fourteen of the same set (14)

268 **Toto Meisho**: The set with SANOKI seal printed on the margins; *oblong, sixteen of the set* (16)

269 **Yedo Views,** from various editions; *all oblong, twenty-five* (25)

270 **Yedo Views:** Another twenty-five (25)

271 **Ōko, Uwanari Uchi no zu:** "Olden Times. To beat a second wife." Triptych. A large number of women engaged in a domestic quarrel; *full-size, upright; signed* HIROSHIGE, *and dated Rat* 8 = 1852

272 **Cherry Viewing by the Tamagawa.** Triptych. Groups of Women walking by the Tama river in the suburbs of Yedo; *full-size, upright; signed* HIROSHIGE, *and dated Dragon* 2 = 1856

273 **Ryōgoku Yūsuzume:** "Evening Cooling, Ryōgoku." Triptych. View of the river with the bridge on the left; *full-size, upright; signed* HIROSHIGE, *and dated Tiger* 5 = 1854; *framed*

274 **Chōshi no hama.** One of the Views of the Sixty-odd Provinces, *framed*; and three others of the set, *unframed* (4)

275 **Kakemono-ye:** A Group of Cranes flying in a rosy sky above an up-curling wave of the sea, two sheets; *signed* HIROSHIGE, *and dated Horse* 5 = 1858 (2)

276 **Awazu Hara Kassen:** "The Battle of Awazu Moor." Two sheets of a triptych, showing Kiso no Yoshinaka being shot by Tamehisa, and Kanehira, Yoshinaka's principal retainer fighting; and five other sheets from various triptychs (7)

277 **Ōmi Hakkei.** Two Views: Homing Geese, and Returning Boats, from the UWO YEI upright edition, *dated Snake* 3 = 1857.— **Awa. Kiyosumi Yama,** from the "Mountain and Sea" set.— **Sokokura,** one of the set, "The Seven Hot Springs of Hakone" (4)

278 **Eight Tōkaidō Views** from various sets; and five Prints of various sets and sizes (13)

279 **Book Illustrations:** Fifteen double pages, from one of the small books of views

280 **Sixteen Views:** Various landscapes from ŌMI HAKKEI, KANAZAWA HAKKEI and other sets; *all in poor condition* (16)

281 **Fuji San-ju Rokkei:** Thirty-two of the Thirty-six Views of Fuji; *upright, each signed* HIROSHIGE, *and dated Horse* 4 = 1858 (32)

282 **Fuji San-jū Rokkei:** Nine duplicate views (9)

283 **Original Drawings:** Kanagawa, a small Tōkaidō View, *oblong*; and another of a Poet seated; *both signed* HIROSHIGE (2)

HIROSHIGE and KUNISADA.

284 **Moonlight at Akashi**: Triptych. Two GEISHA on a balcony watching the departure of a guest and his servant through the SUZUKI grass at the edge of the inland sea, landscape by HIROSHIGE, figures by KUNISADA; *one of the series* FŪRYŪ GENJI AWASE, *dated Ox* 4 = 1853

285 **Shinshū, Tago no Tsuki**, "Rice-field Moons, Shinano." Triptych. In the centre a gentleman with materials for writing, standing, looking at the reflections of the moon in the flooded rice fields, and a woman squatting holding his SUZURI-BAKO; landscape by HIROSHIGE, figures by KUNISADA; *signed Cock* 3 = 1861; *framed*

286 **Sōshū Enoshima**: Triptych. On the right a gentleman standing, leaning on the pole of a KAGO, looking at the causeway leading to the island, with travellers passing along; landscape by HIROSHIGE, figures by KUNISADA; *dated Cock* 10 = 1861; *framed*

HIROSHIGE II, 1826–1869.

287 **Seta Sekishō**, "Sunset at Seta," *one of the set* ŌMI HAKKEI; *oblong, signed* NI SEI (*the second*) HIROSHIGE *and dated Goat* 2 = 1859.—**Shokoku Meisho Hyak'kei**, Ten of the "Hundred Views of the Provinces"; *upright, signed* HIROSHIGE, *and dated* 1859-61 (11)

288 **Yokohama Ganki Rōjō**, "The Upper Floor of Ganki (a tea house) Yokohama." Triptych. People passing along the corridor outside great bell-shaped windows; *full-size, upright, signed* HIROSHIGE, *and dated Monkey* 6 = 1860; and a Foreign View of Houses and People, diptych; *signed* HIROSHIGE, *and dated Cock* 9 = 1861 (2)

289 **Fu-ra-so-zu**: A Dutch Lady carrying a parasol and walking beside a boy astride a large black dog; *upright, signed* HIROSHIGE, *and dated Monkey* 10 = 1860.—**Fukagawa Hachimandō**, all in blue, *one of the* YEIDO MEISHO *set*; *signed* HIROSHIGE, *and dated Boar* 2 = 1863.—**Toto San-jū-Rok'kei**, Six Views; *upright, signed* HIROSHIGE, *and dated Dog year* = 1862 (8)

290 **Yedo Meisho Zu Kwai**, "An Assembly of Yedo Views," Eight Views; *upright, signed* HIROSHIGE, *and dated Boar year* = 1863 (8)

291 **Dai Nihon Meisho Ichiran**, "Japan at a Glance." Pentaptych. A contour map; *medium-size, upright*; *signed* TŌTO ZEN (*formerly*) HIROSHIGE, KISAI RISSHŌ, *and dated Tiger* 7 = 1866. —**A Plum Garden**, *also signed* KISAI RISSHŌ, *and dated Tiger* 7 = 1866; *from a series* SAN-JŪ-ROK'KWASEN (2)

HIROSHIGE III, 1844–1894.

292 **Dai Nihon Bussan Zue,** "The Products of Japan": Three half-block oblong Views, *unsigned.*—**Kwa Chō Zu Kwai**: Two Bird and Flower Subjects; *upright, signed* HIROSHIGE, *and dated* MEIJI 12 = 1879 (5)

HIROKAGE, *c.* 1860.

293 **Yedo Meisho Dōke Tsukushi,** "A Series of Comic Views of Yedo": Fourteen of the series, *full-size, upright*; *signed* HIROKAGE, *and dated* 1859-60 (14)

SUGAKUDŌ, *worked c.* 1850–60.

294 **Iki Utsushi Shi-jū-hachi Taka,** "Forty-eight Birds from Life": Six of the set; *signed and dated Goat year* = 1859 (6)

KYŌSAI (Kawanabe), 1831–1889.

295 **A Crow** on a plum branch; A Crow flying, both black and white; A Tiger and a Leopard, YOKO-YE, in colours.—**Shōbutsu moko no shinzu,** "A genuine Picture of a ferocious Tiger" killing a cock, *from an upright set* KANJAKU MIKEN, "Things rarely seen"; *all signed* (4)

296 **A Crow** on a plum branch, black and white; and five Humorous Subjects, in colours; *all signed* (6)

VARIOUS ARTISTS.

297 **Toshichika**: Mongaku doing penance under a waterfall.—**Bairei**: Three Kwa-chō Prints.—**Zeshin**: A Fan Print; and ten others (15)

298 **Modern Artists**: Eighteen Prints, various (18)

299 **Twelve Prints,** *all in poor condition* (12)

DRAWINGS.

300 **Hokusai**: Three of the 108 Chinese Heroes, *unsigned*; and three other Figure Subjects; *unsigned* (6)

301 **Hokusai**: Two Rats attacking part of the head of a fish, *sealed* HOKUSAI; and three outline ink drawings of figure subjects by other artists (4)

302 **Utagawa School**: An Earthquake; A Woman seated; and Twelve Illustrations for a Story, on five sheets, *some signed* YOSHIHARU (7)

303 **Shijō School**: Three of Animals, one Figure, and two Plants, on five sheets, black and white, *unsigned* (5)

304 **Four Animal Studies**, and three others of Fish, *unsigned* (7)

305 **Thirteen Bird Studies**, mostly in colours, *unsigned* (13)

306 **Two Fan Leaves**: Chidori and waves, and Fugu fish, black and white tinted, on silk, *signed* KWASŪ, *late 17th cent.*; *framed* (2)

307 **Three Fan Leaves**: Court Ladies picking young pines for the New Year; Cranes flying around a Pine; and Floral panels, all on gold ground on paper; *Tosa School* (3)

SURIMONO.

308 **Hokusai**: A TAIYŪ on parade in snow on New Year's Day; A Woman looking at an escaping bird; A Woman placing offerings to Daikoku on the god's shelf; *all signed* SŌRI; Picks for the KOTO and other things; *signed* HISHIKAWA SŌRI (4)

309 **Hokusai**: Yoshitsune serenading Joruri Hime; Two Women, one playing bouncing ball, the other carrying New Year water; The Hare and the Badger; The Tokonoma for New Year Morning; *all signed* HISHIKAWA SŌRI (4)

310 **Hokusai**: Ohara Woodsellers; Ladies entertaining Daikoku; A TAIYŪ and SHINZO outside a house, snow scene; and two others; *all signed* SŌRI ARATAME HOKUSAI (5)

311 **Hokusai**: The Seven RI Beach at Ebb-tide, a pair on one sheet, *signed* TAITŌ.—Two Masqueraders at a Sumiyoshi fête getting a light.—Crabs and Flowers by a stream; *both signed* ZEN HOKUSAI TAITŌ; and two others, *signed* HOKUSAI (5)

312 **Hokusai**: Ladies viewing plum blossom.—A TAIYŪ and KAMURO.—Tametomo on Hachijo island and two women carrying salt water.—A Crane flying between plum-blossom and a rising sun; the two last long SURIMONO; *all signed* KATSUSHIKA HOKUSAI (4)

313 **Hokusai**: The "Mocking Series," a set of five, with portraits of actors in the style of Toyokuni: ICHIKAWA DANJŪRŌ VII as Soga no Gorō; ICHIKAWA KOMAZŌ II as Soga no Jūrō; ICHIKAWA KŌDANJI as Asahina no Saburō; ICHIKAWA DANZŌ V as Kudō Suketsune; and MATSUMOTO KŌSHIRŌ V as Ōmi no Kotoda; *all signed* KATSUSHIKA NO ŌYAJI-I-ITZU (5)

*** On these Hokusai has written: "I am not a painter of the portraits of actors, but I can mock like a monkey." De Goncourt gives the date of the set as 1823, but they were probably intended for the Monkey year 1824.

314 **Hokusai**: A Woman polishing up the mirror of a TAYŪ.—A Plum Blossom Party.—A Woman and a decorated KOME-INU.—A Woman standing by a landing-stage.—A Man and Woman and a monkey on a perch; *all signed* GWAKYŌ JIN HOKUSAI (5)

315 **Hokusai**: Kojima Takanori and Shiba Shojo writing their historic messages.—Travellers beside grazing grounds at Chiryū; *both signed* GETTCHI RŌJIN I-ITZU. — Women watching children at play, a long Surimono, *signed* I-ITZU HOKUSAI.—A Man performing with a puppet on a GO table, *signed* HOKUSAI ARATAME KATSUSHIKA I-ITZU (4)

316 **Hokusai**: Yoshitsune carrying his horse down Hiyodorigoye.—Crow and Sword, Emblem of the Minamoto.—The Tide Ruling Jewels; and three of the set UMA TSUKUSHI for the Horse year 1822; *all signed* FUSENKYŌ I-ITZU. — A Woman modelling a mountain.—A Woman playing KO AWASE; *both signed* HOKUSAI ARATAME I-ITZU (8)

317 **Hokusai**: Two small Prints, *unsigned*; and eleven Modern Reproductions (13)

318 **Hokkei**: Three of a set with sea-shells.—An OIRAN seated outside a house.—Women looking at horses on a screen.—Kintoki and the ONIYARAI ceremony; *all signed* HOKKEI (6)

319 **Hokkei**: HIMONO for the New Year.—Flowers for Six Months from the Sumida-gawa Flower House.—Lucky Things to dream about; and three others; *all signed* HOKKEI (6)

320 **Hokkei**: YAMA MATA YAMA, "Mountains upon Mountains." Kintoki and Yama Uba, a diptych Surimono; and sixteen others; all modern reproductions (17)

321 **Gakutei**: KATSUSHIKA REN MEISU JŪBAN, "Katsushika Series. Ten Celebrated Subjects." Four of the set, The Five Generals of the Shōku dynasty, The Ten Learned Men, The Three Heroes of the Han dynasty, and The Eight Celebrated Drinkers; *all signed* GAKUTEI (4)

322 **Gakutei**: HONCHŌ NI-JŪ-SHI KO, "The Japanese 24 Paragons." Three of the set, HŌJŌ YASUTOKI seated in an audience; YORI-YOSHI striking a rock with his bow to get water for his men; SATSUMA NO TADANORI under a cherry-tree.—An Equatorial Armillary.—A Sparrow Dance; *all signed* GAKUTEI (5)

323 **Gakutei**: Crabs on a sandbank.—Two Puppies under a pine.—The First Crow, a woman seated about to write a poem; and a Fan Print; *all signed* GAKUTEI (4)

324 **Gakutei**: A Yoshiwara Belle on Parade in a circle, and the great gate of the Yoshiwara above.—A Lady with a fan in a circle, and a Peacock on a fan leaf.—A Carp going up a waterfall.—A Carp among weeds.—Morning Glories, shears, and a bowl; *all signed* GAKUTEI (5)

325 **Gakutei**: Three modern reproductions.—**Shigenobu**: Five modern reproductions (8)

326 **Shinsai**: KONREI TSUZUKE, "A Series (of things for) Marriage Ceremonies." Four of the set.—Two Women with New Year gifts.—A Man on horseback with a child's kite caught on his spear.—A Woman temple visiting.—A Woman whose GETA has come loose in the snow; *all signed* SHINSAI (8)

327 **Shinsai**: A Pipe Case lacquered and inlaid mother-o'-pearl.—Toilet Cases.—A Bow and Arrows on a stand.—A Poet on horseback, *from a* KASEN AWASE *set*.—A Woman reading a book.—A Hot wine pot.—Travelling Robes, etc. *from a* GENJI *set*; *all signed* SHINSAI

328 **Shinsai**: Ten, all with designs of a symbolical character; *signed* SHINSAI (10)

329 **Shinsai**: Another ten of a like character (10)

330 **Shinsai**: Another ten (10)

331 **Shinsai**: A long Surimono, a partly unrolled makimono; *signed* RYŪRYŪKYO SHINSAI.—The Rok'kasen.—Two symbolical designs.—Two modern reproductions; *signed* SHINSAI (6)

332 **Hokusai's Pupils**: A New Year Meeting outside a plum garden; *signed* HOKUBA.—A Group of Ladies entertaining; *signed* TEISAI.—A Woman as Kugutsune Kanako with her foot on the string of a kite, decorated with a horse; *unsigned, but by* HOKUSEN.—A Bowl and other things, products of Yedo; *signed* HOKUTEI JOREN.—A Woman with a plum branch; *unsigned, but by* SŌJI; and A Woman with a harp; *signed* SŌRI (6)

333 **Hokusai's Pupils**: A Monkey and cup stand; *signed* YANAGAWA. Takeshi Uchi no Sukune casting the tide jewels into the sea; *sealed* YANAGAWA.—Daikoku's Bales of Rice and Rats; *signed* HOKUJIU.—Asahina pulling off an OIRAN'S OBI; *signed* SHŌTEI HOKUJIU.—Daikoku riding on an ox to town on New Year's Day; *signed* HOKUICHI.—A long Surimono, long-life celebrities playing EN-MUSUBI for patent medicines as prizes; *signed* SHISENTEI, *and dated* 1830 (6)

334 **Hokusai School**: Cherry viewing at Gotenyama, and three others; *all unsigned.*—A Woman playing a TSUZUMI; *signed* HOKU-UN TAIGA; two copies, modern reproductions.—Four other modern reproductions; *unsigned* (10)

335 **Shikō**: Manzai Dancers, and Three People on a Bridge; *both signed* SHIKŌ.—**Utamaro**: KITSUNE seeking to entrap Okame, and A GEISHA singing to a man beside her; *both signed* UTAMARO; both modern reproductions (4)

336 **Kikumaro**: Two Lacquer Boxes, and shells bearing the long months of the year 1814; *signed* BOKUTEI TSUKIMARO.—Two Court Ladies; *signed* BOKUTEI TSUKIMARO.—Two others; *signed* TSUKIMARO.—Kintoki and an eagle; *signed* KWANUNSAI TSUKIMARO (5)

337 **Toyohiro**: FŪRYŪ JŪ-NI DAN. A complete set of twelve oblong prints illustrating the various phases in a girl's education from her first visit to a temple to her wedding; New Year Flower Arrangement; A Cray Fish as Takarabune; *all signed* TOYOHIRO; *the last modern* (14)

338 **Toyokuni**: Two Actors seated round a brazier; *signed* TOYOKUNI.—**Kunisada**: A Woman with a suit of armour; A Woman frightened at her mirror; *both signed* GOTOTEI KUNISADA.—A Woman beside a Koto; *signed* KŌCHŌRŌ KUNISADA.—Ichikawa Danjūrō as Fudō, and two others; *signed* KUNISADA.—A Group of four Actors; *signed* TOYOKUNI (8)

339 **Utagawa School**: The TOKONOMA on the New Year Day; *signed* KUNINAGA.—Murasaki Shikibu at a writing table; *signed* GOKOTEI (Sadakage).—A long Surimono with five figures; *signed by different artists*: SHUNYEI, TOYOKUNI, HOKUBA, SETTEISUI *and* IZUMI TSUKIYOSHI.—Three others, *unsigned* (6)

340 **Shunman**: A GEISHA talking to a man; *signed* SHŌZADŌ SHUNMAN.—A Cat on a box; New Year Hangings and SAKÉ Cup; Butterflies; *these signed* SHUNMAN; Five others, *sealed* SHUNMAN; and one modern reproduction (10)

341 **Katsukawa School**: Long Surimono, Dispute with a fish-seller; *signed* SHUNYEI.—Two Men foot-wrestling, with a lady umpire: *signed* KATSUKAWA SHUNKYŌ.—Swords, Armour, etc.; *signed* SHUNTEI.—Man and Hobby-horse; *signed* SHUNSEN; and four others, *unsigned* (8)

342 **Yeisen**: Hotei playing with children.—Two Women by a brazier.—A GEISHA serving Bishamon with SAKÉ.—A Woman reading.—A GEISHA reading.—Four emblematic Designs; *all signed* KEISAI.—Another emblematic Design; *signed* KEISAI YEISEN (10)

343 **Yeisen and Pupils**: Cups for Temples with names on them and a spray of cherry-blossom, *one of a set* "Products of Yamashiro."—Kosagi at the Yoro Waterfall; *both signed* KEISAI.—Pipe Case and Pouch; *signed* HŌRAI YEISHIN.—An extra large Surimono, A Company in a Tea-house and a downpour of rain outside; *signed* HARUKAWA GOSHICHI; *the last rare* (4)

344 **Various Artists**: An Ōsaka Surimono; *signed* MASANOBU.—A Woman writing; *signed* GESSAI.—A Pheasant; *signed* HANKŌ.—Women at the Cherry-blossom viewing; *signed* ZONSAI.—A Goat; *sealed* SENRAI.—A Woman wrapping a box; *signed* SHOTO.—A Court Lady and Noble; *signed* KOIN.—A Mouse and mushrooms; *signed* HOSAI (8)

345 **Various Artists**: A Woman arranging her hair; *signed* OISHI MATORA.—Two Emblematic Designs for Months; *signed* SHŪRI.—A Bird on bamboo grass; *signed* HANKŌ.—A Fan Seller beside a Kadomatsu; *signed* HANGYOKU.—A Man kneeling and laughing; *signed* KEISU.—A Copy of a Drawing of Esmeralda, from Hugo's "Notre Dame."—A Woman watching a cock-fight; *signed* KAGEN (8)

346 **Various Artists**: Toys and Plum-blossom, *signed* TOSHU.—A Female Sculptor and her wooden KAMURO, *signed* YEISHI.—Kintoki playing with a kite held by a bear and rabbit, a pair, *unsigned*.—Four others, *unsigned* (8)

347 **Various Artists**: Ten, *unsigned* (10)

KAKEMONO.

348 **Joheishin**: A Bird fluttering over Nandina Japonica in snow; in colours, on silk; *signed* JOHEISHIN

349 **Fujitashin**: A Peacock standing on a rock with peonies growing below; in colours, on silk; *signed* RYŪKO FUJITASHIN

350 **Sei-in**: Birds in Winter, a large number flying and resting on a snow-laden tree beside a lake, pheasants below and geese on the banks; in colours, on silk; *signed* BAIKEI TAIRA NO SEI-IN; *sealed* SEI-IN *and* KUNCHU; *after an artist of the Yuan dynasty. Sei-in died* 1718

351 **Shōdo**: A Landscape in Chinese style, figures in a boat in the foreground; in colours, on silk; *signed* SHŌDO; *early* 19*th Cent.*

352 **Naotaka**: A Group of Chinese Men seated at tables in a garden between two houses in which are other men; in colours, on silk; *signed* NAOTAKA

353 **Isshū**: A Chinese Landscape with various groups of people disposed therein, some writing, playing music, in conversation, etc.; in colours, on silk; *signed* ISSHŪ

354 **Wu Chen**: A Chinese Landscape with a man crossing a bridge in the foreground; in black and white, on silk; on the top is written "Priest of the Plum Blossom, Wu Chen"; *with the date* CHE CHENG 15 = 1355

355 **Unknown**: A Bird on a branch of a tree looking down at a spider in a web on chrysanthemums below; in colours, on paper

356 **Kano School**: Yoshitsune at Mura and Takamatsu, on horseback under a pine-tree beside the Inland Sea; in colours, on silk; *signed* YOSEN HŌGEN

357 **Gyokusai**: The Hundred OTAFUKU, or Lucky Folks with Okame dancing; in colours, on paper; *signed* GYOKUSAI

358 **Kwaigetsudo School**: A Woman standing putting a comb into her hair while a kneeling girl holds up a mirror before her; in colours, on silk; *signed* GI-GWA "well drawn" YOSHIYASU

359 **Kanrin**: A Bird on a stalk of bamboo grass; in colours, on silk; *signed* KANRIN (*a pupil of Tani Bunchō*)

360 **Itchō**: A Girl seated, reading a book; in colours and gold, on silk; *signed* HANABUSA ITCHŌ; *with certificate attached*; in box (2)

361 **Masanobu**: Tajikara-o no Mikoto the Strong, who rolled back the door of the cave in which the Sun Goddess, Amaterasu-ō-mikami had hidden herself; in colours, on silk; *signed* FUJIWARA MASANOBU; in box (2)

362 **Sosen**: A Baboon on a bough of a cherry-tree dropping some flowers down to another with a young one below; in colours, on silk; *signed* SOSEN

363 **Kunimasa**: A TAYŪ standing looking down at some books on a writing table; in colours, on silk; *signed* ICHIJIUSAI UTAGAWA KUNIMASA

364 **Raizan**: Two OHARAME Wood Sellers, one standing, the other kneeling re-tying her bundle of faggots; in colours, on silk; *signed* COPIED BY RAIZAN

365 **Tōrin III (Tsutsumi)**: Two Peacocks on a rock under a pine-tree; in colours, on paper, *stamped* TŌRIN FUNPON, a copy of a drawing by an artist of the Ganku School, *c.* 1800; in box (2)

*** From the Morrison collection.

366 **Bunki**: Soga no Gorō and his Mistress, O Tora of Ōiso, he reclining and she seated behind him; in colours, on silk; *signed* TŌKI BUNKI

367 **Kitsuki**: A large Group of deer, bucks, does and fawns on a hill-side, and autumn maples; in colours, on silk; *signed* HEI KITSUKI

368 **Tadanori**: The Seven Gods of Felicity coming down on a cloud; in colours, on silk; *signed* RYUKEIAN TADANORI "respectfully drawn"

369 **Genshin**: Fukurokujiu seated, holding the TAMA; in colours, on silk; *signed* BUNSEKI GENSHIN

370 **Dōun**: Three Crabs among grasses; in black and grey, on silk; *Chinese style*; *signed* DŌUN; *Chinese School*, 19*th Cent.*

371 **Toshinobu (Utagawa)**: "The Hundred Lucky Children." A number of Groups variously employed, writing, drawing, tea ceremony, singing and entertaining; in colours, on paper; *signed* TOSHINOBU (*a pupil of Yoshitoshi*); 19*th Cent.*

372 **Gito**: Ebisu seated holding a TAI fish and with rod and line; in colours, on silk; *signed* GITO; *Maruyama School*

373 **Eitoku (Kanō)**: Sparrows, Bamboo and a blossoming Plum-tree under snow; in colours, on paper; *unsigned, but sealed, c.* 1750

374 **Shisenkei**: The fore-part of a Tiger on the spring, an impressionist sketch; in black and grey, on silk; *signed* SHISENKEI; *Ganku School*

375 **Toyokuni (Gosotei)**: A Monkey Showman on his knees supporting a pole with a ring on top in which the monkey is engaged; in colours, on silk; *signed* TOYOKUNI

376 **Hokusai**: The Rok'kasen seated in a vertical row; in colours, on silk; *signed* ZEN HOKUSAI I-ITZU

377 **Hokusai**: A Woman on her knees playing KEN with Daikoku beside a TSUITATE and a young girl in the rear watching them through a transparent fan; in colours, on silk; *signed* HOKUSAI SŌRI

*** From the Behrens collection.

378 **Hokusai**: Two Fish and a plucked Duck hanging on hooks; in colours, on paper; *signed* GWAKYŌ RŌJIN MANJI

379 **Hokkei**: A GEISHA tying her OBI and a cat watching her; in colours, on silk; *signed* KIKŌ HOKKEI

380 **Hokkei**: The Hot Springs of Shuzenji in Izu. General view of the village in the mountains, in colours, on silk, *signed* HOKKEI, with a long textual description by one BANBITO, who had been cured of an illness at the place, and for whom it was drawn, *dated Tempō* 2 = 1831; in box (2)

381 **Kunihisa**: Four Lady Musicians playing the KOTO, SAMISEN, KOKYŪ and SHAKUHACHI, while two young ladies play bouncing ball and a woman minds a baby, in colours, on silk, *signed* UTAGAWA KUNIHISA; in box (2)

382 **Hiroshige**: Shinkirō Castle, a Mirage seen across the sea, in colours, on silk; *signed* HIROSHIGE, *sealed* ICHIRYŪSAI

383 **Hiroshige**: Matsu no bara with a ferry-boat crossing to the spit, in colours, on silk; *signed* HIROSHIGE, *sealed* RYŪSAI

384 **Hiroshige**: Two Ladies and a Gentleman viewing cherry-blossom, in colours, on silk; *signed* HIROSHIGE, *sealed* ICHIRYŪSAI

385 **Hiroshige**: Three shell-fish gatherers at work behind a rock, in colours, on silk; *signed* HIROSHIGE, *but the signature added to a picture more probably by Yeisen;* in box (2)

386 **Taitō**: Ono no Komachi with the poem sent to her by the Emperor Yōzei, by the hands of the courtier Yukiuye, in colours, on silk; *signed* TAITŌ, *sealed* HOKUSAI

387 **Sadakage**: Portraits of a man and woman seated side by side, she helping him to SAKÉ, in colours, on silk; *signed* SADAKAGE, and further inscribed "A Picture of a living man and woman, by request."

388 **Seitai (Watanabe)**: A Crane and a rising sun, in colours, on silk; *signed* SEITAI

*** From the Ernest Hart collection.

389 **Kyōsai**: BUNSHŌSEI (Ch. Kwei Sing) The diffuser of the written thought, a demon with brush and measure: in colours, on silk; *signed* SHŌJŌ KYŌSAI

390 **Kyōsai**: The Four Seasons, a Pair of Kakemono each bearing two views, in colours, on silk, *signed* SHŌJŌ KYŌSAI; *early work in the Kanō style* (2)

391 **Konen**: A number of small birds on, and fluttering about the branches of a cherry in blossom; *unsigned, but sealed*

392 **Kizan**: A Pair of Oshidori on a river bank in snow; in colours, on silk; *signed* KIZAN; *Shijo School*

393 **Buddhist School**: Shaka, Monju Bosatsu and Fugen Bosatsu; in colours, on silk; *unsigned*

394 **A Landscape Makimono**, and a Drawing of Carp in water, *unmounted* (2)

395 **Masayoshi**: YEDO KUWAGATA; A printed Plan of Yedo.—A Chinese ISHIZURI: A Plum Tree.—A Hawk on a Pine, a print by YEISEN.—A Copy of Hiroshige's Snow Gorge, on silk, *unmounted* (4)

BOOKS ON JAPANESE ART.

396 **Anderson (W.)**: Pictorial Arts of Japan, 1 vol. *London*, 1886, *with plates executed in chromolithography, photogravure, and from wood engravings; half bound; folio*

397 **Anderson (W.)**: Japanese Wood Engravings, Portfolio Monograph, *London*, 1895, 1 vol. *half morocco.*—**Fenollosa (E. F.)**: The Masters of Ukioye, *New York*, 1896, 1 vol. *paper boards*; *both 8vo* (2)

398 **Audsley (G. A.)**: Gems of Japanese Art and Handicraft, Artist Proofs, 1 vol. *Japanese vellum, London*, 1913, *with plates in chromolithography and photographic processes, in buckram book-shaped box; folio*

399 **Binyon (L.)**: Painting in the Far East, *London*, 1908, 1 vol. *with plates; 4to*—L'Art Japonais, *Paris, without date*, 1 vol. *with plates; large 4to* (2)

400 **Binyon (L.)**: A Catalogue of Japanese & Chinese Woodcuts . . . in the British Museum, *London*, 1916, 1 vol.; *4to.*—**Anderson (W.)**: Japanese Wood Engravings, Portfolio Monograph, *London*, 1895, 1 vol.; *8vo* (2)

401 **Conder (J.)**: The Flowers of Japan and the Art of Floral Arrangement, *Tōkyō*, 1891, 1 vol. *plates, some in colours; 4to; in case* (2)

402 **Kurth (J.)**: Sharaku, *Munich*, 1910, 1 vol.; 4*to*—Der Japanische Holzschnitt, *Munich*, 1911, 1 vol.; 8*vo* (2)

403 **Morrison (A.)**: The Painters of Japan, *London*, 1911, 2 vol. *with plates in chromolithography and photogravure*; *folio* (2)

404 **Duret (T.)**: L'Art Japonais, Hokusai, *Paris*, 1882; 8*vo*.—**Gonse (L.)**: L'Art Japonais, *Paris*, 1886, 1 vol.; 8*vo*.—**Succo (F.)**: Utagawa Toyokuni und Seine Zeit, *Munich*, 1913, 2 vol. in one; 4*to* (3)

405 **Benneville (J. S. de)**: Saito Musashi-bō Benkei, *Yokohama*, 1910, 2 vol.; *crown* 8*vo*.—**Dickins (F. V.)**: Chiushingura, or The Loyal League, *London*, 1912; 12mo (3)

406 **Holmes (C. J.)**: Hokusai.—**Strange (E. F.)**: Hokusai.—**Ficke (A. D.)**: Chats on Japanese Prints.—**Stewart (B.)**: On Collecting Japanese Colour Prints.—**Focillon (H.)**: Hokusai, *Paris*, 1914 (5)

407 **Joly (H. L.) and Tomita (K.)**: Japanese Art and Handicraft, Loan Exhibition Catalogue, 1915; *London*, 1916; *half morocco*; 4*to*

408 **Gookin (F. W.)**: Catalogue, Buckingham Collection, *Chicago*, 1915.—**Strange (E. F.)**: The Colour Prints of Japan, *London*, 1904.—**Anderson (W.)**: Japanese Wood Engravings, *London*, 1908.—**Happer Collection**: Two Sale Catalogues in one, *Sotheby's*, 1909; *priced*; *half bound*.—**Harmsworth Collection**: S. K. M. Guide, *London*, 1913 (5)

THIRD DAY'S SALE.

Monday, December 19th, 1921.

JAPANESE BOOKS.

LOT

409 **Artists' Sketch Books**: Three, and a Vol. of Drawings for illustrations to Adventures of the Gods of Felicity (4)

410 **Morifuyo**: A Map of Yedo, *dated* 1862; another; and ten vols. from imperfect sets of Guide Books (12)

411 **Shunchōsai**: IZUMI MEISHO ZUE, "Views of Celebrated Places in Izumi," 4 vol. *First edition, Ōsaka*, 1796.—**Saiho**: KAWACHI MEISHO ZUE, 6 vol. *without date.*—**Mitsunobu**: NIHON SANKAI MEIBUTSU ZUE, "The Chief Productions of Japan," vol. I, II, III and IV, from different editions (14)

412 **Shunchōsai**, MIYAKO RINSEN MEISHO ZUE, "Views of Forests and Fountains in Kyōto," 6 vol. *Third edition, Kyōto*, 1791.—IZUMI MEISHO ZUE, 4 vol., *First edition, Ōsaka*, 1796 (10)

413 **Kokon Mei Tsukushi**, "Signatures Ancient and Modern." A Book on Swords and Sword Makers, with illustrations of the welding, marks on the tangs, etc., 7 vol. *Kyōto*, 1661, *a reprint from the edition of* 1611; in case (8)

414 **Sukenobu**: YEHON TOKIWA GUSA, "Pictures of Unchanging Grasses," *i.e.*, Social Customs, 3 vol., *Second edition, Kyōto*, 1740.—YEHON YŪSHOKU UME, 3 vol. *Kyōto*, 1736.—YEHON SAZARE ISHI, one vol. of a set of three; and another odd vol. (8)

415 **Shunshō**: JOYŌ CHIE KAGAMI, "A Mirror of Wisdom in Female Employment," a book for the education of women, 1 vol. *Ōsaka*, 1769, in case.—**Morikuni**: YŌSAN HIROKU, "The Cultivation of Silk Worms," illustrated by NISHIMURA CHŪWA, 3 vol. *Kyōto*, 1803 (5)

416 **Soken**: SANSUI GWAFU, "Landscape Drawings," 1 vol. 1818.—**Mokio**: WAKAN ZATSU-GWA, "Rough Drawings" by various artists copied by Mokio, 1 vol. *without date.*—**Enjo**: GOGWA YORAN, "Studies of Old Drawings," 1 vol. *Yedo*, 1824; and six others (9)

417 **Soken**: SANSUI GWAFU, another copy, in two parts, 1818.—**Gesshō**: FUKEI GWASŌ, "Rapid Sketch Views," 1 vol. *Nagoya*, 1817.—**Itchō**: KYOGWASHŪ, "Humorous Drawings," 1 vol. *modern reprint*; and six other vol. (10)

418 **Utamaro**: YEHON TATOE NO FUSHI, "Tones of Music compared in Pictures," 3 vol. in 1, *First edition, Yedo*, 1789.—YEHON AZUMA ASOBI, Picture Book of the Amusements of the Eastern Capital, 3 vol. *Second edition, Yedo*, 1826.—JOSHOKU KAIKO TEWAZA GUSA, "Women's Work in the Cultivation of Silk Worms," *a modern reprint*.—YEHON MUSHI ERABI, *a modern reprint* (6)

419 **Sekiyen**: SEKIYEN GWAFU, "Drawings of Sekiyen," assisted by his pupils SHIKŌ, SEKICHŌ and GUESCHA; a part of vol. I consisting of eight double-page illustrations and one single page, some in colours, others in black and white; *published in* 1772

*** Sekiyen's earliest work. Very rare.

420 **Shikō**: IKEBANA TEBIKI GUSA, "A Guide to Flower Arrangement," 5 vol. in 1, *First edition, Yedo*, 1799, *signed* MOMOKAWA SHIKŌ

*** In good state, and rare.

421 **Toyohiro**: BANSHU MAIKO-NO-HAMA, "The Seashore of Maiko, Harima," really The Duty of Revenge, 2 vol. in 1 complete, but with faulty collation, *First edition, Yedo*, 1804.—**Toyohiro and Toyokuni**: YŪSHI-GEGO, "Fun for Children," 1 vol. *First edition, Yedo*, 1802.—**Toyokuni**: TOSHIDAMA FUDE, "New Year Gift from the Brush," 1 vol. *no date* (3)

422 **Hokusai**: YEHON AZUMA ASOBI, 3 vol., *a reprint of the Second edition of* 1802.—TŌTO SHŌKEI ICHIRAN, 2 vol., *edition of* 1840.—YEHON SUMIDAGAWA RYŌGAN ICHIRAN, 3 vol. *an edition without date*.—YAMA MATA YAMA, 1 vol. of a set of 3; all in colours (9)

423 **Hokusai**: TŌTO SHŌKEI ICHIRAN, 2 vol. *First edition, Yedo*, 1800; another copy, *Second edition*, 1815; another copy, *Third edition*, 1840.—GWASHIKI, 1 vol. *First edition, Yedo*, 1819; and two other copies of later editions (9)

424 **Hokusai**: RYŌHITSU GWAFU, 1 vol. *without date*, figures by HOKUSAI TAITŌ, landscapes by ŌSAKA RIKKŌSAI.—SOGWA, 1 vol. *without date*, by KATSUSHIKA TAITO and his pupils GEKKWOTEI BOKUSEN, TAISŌ, HOKUYŌ, and GESSAI UTAMASA.—GWA-EN, 3 vol., *a late issue*.—GWAKAN, 1 vol. *falsely dated* 1811, *published* 1858.—DŌCHŪ GWAFU, 1 vol. *reprint*.—HOKUSAI GWAFU, 3 vol. *reprint* (10)

425 **Hokusai**: TOSHISEN YEHON, "Chinese Poems," 10 vol. complete in two series of 5 each, *First edition*, 1833 and 1836.—YEHON MUSHASHI ABUMI, 1 vol. *First edition*, 1836; and Second edition, 1840 (12)

426 **Hokusai**: YEHON TEIKIN ŌRAI, 3 vol. in 1, *edition without date.*—TOSHISEN YEHON, First Series of 5 vol. *First edition*, 1833.—HOKUSAI GWAFU, 3 vol. in 1, preface to the 3rd vol. *dated* 1849, in case.—ONNA IMAGAWA, 1 vol. *a reprint*, in colours.—SANTAI GWAFU, 1 vol. *First edition*, 1816.—RYOKUGWA HAYA SHINAN, 1 vol. *First edition*, 1812 (11)

427 **Hokusai**: DŌCHŪ GWAFU, 3 vol. in 1, *Second edition*, 1835.—YEHON TEIKIN ORAI, 3 vol. in 1, *edition without date*, in case.—YEHON SAKIGAKE, 1 vol. *First edition*, 1836.—YEHON SUIKODEN, 1 vol. *First edition*, 1829.—YEHON WAKAN HOMARE, 1 vol. *without date.*—ONNA IMAGAWA, 1 vol. *without date.*—HOKUSAI GWAFU, 3 vol. *without date* (10)

428 **Hokusai**: YEHON SAKIGAKE, 1 vol. *First edition*, 1836.—SHIN HINAGATA, 1 vol. *dated* 1836.—TEIKIN ORAI, 3 vol. *reprint.*—ONNA IMAGAWA, 1 vol. *reprint.*—SANTAI GWAFU, 1 vol. *without date.*—FUGAKU SAN-JŪ ROK'KEI, vol. I and II of an early edition, in black and grey.—TŌKAIDŌ, 29 of the half-block edition, in 1 vol. (10)

429 **Hokusai**: MANGWA, complete set of the 15 vol. made up from various editions (15)

430 **Hokusai**: MANGWA, vol. I to XIV, various editions (14)

431 **Hokusai**: Odd Volumes and Reprints (25)

432 **Hokusai**: Odd Volumes and Reprints (25)

433 **Bokusen**: SOGWA, 1 vol. *First edition, Nagoya*, 1815—**Gakutei**: KYŌKA SUIKODEN, 1 vol. *First edition, Yedo*, 1822.—KYŌKA YOSHIWARA GATA SAIKEN, 1 vol. *First edition, Yedo*, 1825.—ICHIRO GWAFU, 1 vol. of cut-out illustrations.—SHICHIGEN SHU, 1 vol. *Yedo*, 1830 (5)

434 **Hokkei**: SHOKOKU MEISHO GWAFU, 1 vol. *First edition, Yedo*, 1824.—RESSEN RETSUJO, 1 vol. *First edition, Yedo*, 1824.—YAMATO MEISHO ICHIRAN, 3 vol. *without date.*—SUIKO GWADEN, 3 vol. *First edition*, 1856.—SUIKODEN GWA ZŌSHŪ, 2 vol. *without date.*—KYOKA FUSO MEISHO ZU KWAI, 1 vol. *dated* 1840; and 4 other vol. (15)

435 **Shigenobu**: San Sui Gwajo, 1 vol. *preface dated* 1835.—Yamato Kantan, 3 vol. *preface dated* 1830.—Yanagawa Gwajō, 2 vol. *without date*, one in colours, one black and white.—Yanagawa Gwafu, 2 vol. *without date*; and 2 others (10)

436 **Taito**: Kwachō Gwaden, 2 vol. *Ōsaka*, 1848-9.—Banshoku zukō, 5 vol. *Ōsaka, without date*; and a second copy of each (14)

437 **Issai**: Kwa Chō San Sui zu shiki, 5 vol. 1849.—**Kyoshi**: Senryudō Gwafu, 4 vol.—**Yeitaku**: Bambutsu Hinagata Gwafu, 5 vol.—**Yasukuni**: Yehon No Yama Gusa, 4 vol. (18)

438 **Sadahide**: Chūyū Asakura Nikki, The Story of Sakura Sōgorō, the second and third parts, each of a set of 5 vol. 1851.—Yokohama Kaiko Kembunshi, 1 vol. of a set of 3.—**Yeitaku**: Bambutsu Hinagata Gwafu, 5 vol.—**Matora and others**: Jinji Andon, 5 vol. (21)

439 **Matora**: Sogwa Hyakubutsu, vol. I and III in one, and a duplicate vol. I.—Jinji Andon, 5 vol. and a vol. I in black and grey only.—**Unga**: So-hitsu Gwa shiki, 1 vol. *dated* 1879, and Kwa Chō Gwafu, 1 vol. *dated* 1880.—**Yeisen**: Yōfu Kōgiro, 10 vol. written by Somanjin, *Tōkyō*, 1827.—Ukiyo Gwafu, 1 vol.—Buyū Sakigake Zue, 1 vol. (22)

440 **Hiroshige**: Roku-jū-yo Shu Meisho Zu Kwai: Complete set of 69 upright views in album form

441 **Hiroshige**: Go-jū-san tsugi Meisho Zu Kwai: Complete set of 55 upright views of the Tsutaya edition, in album form

442 **Hiroshige**: Yedo Mi-age, Nine out of the set of 10 small volumes. —**Hanzan**: Ujigawa Ryōgan Ichiran, 2 vol. *First edition, Ōsaka*, 1863.—Yodogawa Ryōgan Ichiran, 4 vol. two going up the river and two coming down, *Ōsaka*, 1861 (15)

443 **Sugakudo**: Iki Utsushi Shi-jū-hachi Taka: Complete set of 48 Birds and Flowers, in album form, *seal dated* 1859

444 **Bairei**: Kwa Cho Gwafu: Complete set of 35 upright prints, in album form, *dated* 1889.—Hyaku Chō Gwafu, 3 vol. first series, 1881.—Inaka no tsuki, 1 vol. 1889.—Chi Gusa no Hana, vol. IV of a set of 5.—**Seitai**: Kwa Chō Gwafu, 3 vol. 1890-1 (9)

445 **Kunisada, Kuniyoshi, etc.**: An Album of 43 prints, largely theatrical scenes.—**Yoshikazu, etc.**: An Album of 26 prints, mostly of foreigners (2)

446 **Yoshitoshi**: Tsuki Hyakushi, "One Hundred Views of the Moon," 1 vol. *First edition*, 1886, *bound in Japanese brocade*; in case, *half morocco* (2)

447 **Chikanobu**: CHIODA NO ŌKU, "Inside the Castle" (of Yedo): An Album containing 20 triptych scenes of feminine life, *without date; Japanese brocade binding*

448 **Kyōsai**: GWADEN, 4 vol. *dated* 1887.—YEHON TAKA KAGAMI, 3 vol. in 1, first series, *without date*.—KYŌSAI GWAFU, 1 vol. *without date*.—KYŌSAI MANGWA, 1 vol. 1881.—**Kansai**: KANSAI GWAFU, 5 vol. 1890

449 **Saiho**: Six vol. Guide Books.—**Kansai**: GWAFU, 5 vol.—**Gyokushun**: Two vol. Drawings after Hokusai and Hokkei.—**Conversations** in English and Japanese, 2 vol.; and 10 other vol. (25)

450 **Various**: Thirty-two vol. *duplicates and reprints* (32)

451 **Various**: Forty-two vol. small books of art designs, etc. (42)

452 **Portfolios**: Thirty-six, for various sizes of Japanese prints and surimono; and one book cover (37)

JAPANESE PRINTS, &c.

Other Properties.

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453 **Hiroshige**: SHIMBARA, one of the gates of the Yoshiwara.—KIYOMIZU, Cherry blossom season.—KINKAKUJI, the gold-plated temple; three oblong views from KYŌTO MEISHO, *all First editions*; *signed* HIROSHIGE (3)

454 **Sosen**: A pair of Kakemono: A Baboon on the branch of a pine tree in summer, and a Baboon climbing up a tree in a snow storm in winter; in colours on silk; *signed* SOSEN; in wood box, in wood case (4)

455 **Bunshū**: BUNKOKA SAN SUI NO ZU. A Landscape Makimono in Chinese style, land and water and Chinese figures in black and white on silk; *signed* BUNSHŪ; in silk case (2)

456 **Chinese Drawings**: An Album, containing 33 drawings in colours on paper, on the Cultivation of Rice and the Silk Industry, *half morocco binding*

457 **Harunobu**: MITSU GETSU, "Third Month." A SAMURAI and a young lady on the sea-shore at ebb-tide, he squatting beside a basket with shell-fish, pointing to one held in his left hand, and she standing looking at it, one hand up to her chin, the other holding up the end of her long sleeve; *large size, almost square*; *one of the set* FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons," *published* 1770; *signed* SUZUKI HARUNOBU

*** In fine condition. From the Happer collection, lot 221.

FRAMED.

458 **Utamaro**: A TOKUGAWA PRINCESS CHERRY VIEWING. Triptych. In the centre sheet the lady has alighted from her bullock cart and is standing beside the shafts under an umbrella holding out a TANZAKU inscribed with a poem, for a young KUGE to hang on one of the cherry trees, but the KUGE is suffering from the effects of too much SAKÉ, and one of the princess' female attendants is holding up his hand to receive the poem as he kneels on the ground half-helpless; one of the ladies on the left sheet and another on the right suppress their laughter in their sleeves, and other lady attendants are grouped around; *full-size, upright*; *signed* UTAMARO

*** A very artistic composition, a fine impression, and in good condition.

459 **Utamaro**: The Seven RI Beach, the right-hand and centre sheets of a triptych; *signed* UTAMARO

460 **Utamaro II**: Karakoto of Choji-ya on parade; *signed* UTAMARO

461 **Tsukimaro**: The Cherry-blossom Festival at Gotenyama, left-hand and centre sheets of a triptych; *signed* TSUKIMARO

462 **Kiyomine**: The Tea-house Ishiriki, Uranosuke playing with the girls at "blind-man's-buff," right-hand and centre sheets of a triptych; *signed* KIYOMINE

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463 **Hiroshige**: HOSOKUTE, *one of the* KISOKAIDŌ *series, First edition, No.* 49; *signed* HIROSHIGE

463A **Hiroshige**. TŌKAIDŌ: A complete set of the fifty-five full-size oblong views, mostly in second states, but the following in first state: Mishima, Yoshiwara, Okabe, Goyo and Shōno; *first series published by* HŌYEIDŌ; *each signed* HIROSHIGE (55)

463B **Hiroshige**. SNOW GORGE on the Fuji Kawa, Kakemono-ye; *signed* HIROSHIGE

*** First edition.

JAPANESE COLOUR PRINTS,

the Property of A. H. Gadsden, Esq.

of Newquay, Cornwall.

MORONOBU (Hishikawa), *d.* 1694.

464 **Two Book Illustrations**, forming one double-page; black and white; *unsigned*

SHIGENAGA (Nishimura), 1696–1756.

465 **A Calendar for 1750**: Daikoku, the God of Wealth, causing money and other precious things to spring out of his sack by striking it with his mallet; with the long and the short months of the year accompanied by their Zodaical signs intermingled; HOSO-YE, in pink and green; *dated Kwanen* 3, *Horse year*; *signed* NISHIMURA SHIGENAGA

KIYOMITSU (Torii), 1735–1785.

466 **Matsumoto Kōshiro II** as Yawato-no-Suburō standing upon a verandah with a jar under his right arm and holding a WAKIZASHI in his left hand; HOSO-YE, in three colours; *signed* TORII KIYOMITSU

467 **Segawa Kikunojō II** as a girl, standing, holding a sheathed sword in her hands; HOSO-YE, in pink and green (*faded*); *signed* TORII KIYOMITSU

KIYOHIRO (Torii), 1708–1766.

468 **Theatrical Duo**: Segawa Kichiji as Matsu-wakamaru and Bando Hikosaburo III as Ume-wakamaru, both carrying bird-cages on branches of trees; HOSO-YE, in pink and green; *signed* TORII KIYOHIRO

469 **Nakamura Tomijurō III** in female character as Shirotae sweeping the icicles from the eaves of the house; HOSO-YE, in Indian red and green; *signed* TORII KIYOHIRO

*** In fair condition.

HARUNOBU (Suzuki), *d.* 1770.

470 **An Artistic Challenge**: A Chinese Official standing in the prow of a boat holding up a picture of grasses in the Kanō style, and a girl standing in the prow of another boat holding up a HASHIRAKAKE of the Ukiyo School; *large size, almost square, with a poem in the clouds, slightly cut down*; *signed* HARUNOBU

471 **Moulding Mawata**: A Youth and Girl seated on the ENGAWA, the girl, in a light brown kimono and holding a pipe in her hand, has been shaping and drying floss-silk over the fire-box; *the drawing of the second figure is noteworthy*; in the background a screen painted with cranes in the reeds; *large size, almost square, without title or text*; *signed* HARUNOBU

*** In fine condition.

472 **Seirō Bijin Awase**: Three Illustrations; *unsigned* (3)

KORYŪSAI (Isoda), 1720–*c.* 1782.

473 **Flower Arrangement**: An OIRAN seated before a large vase arranging a display of pine, plum-blossom and other flowers; *medium size, almost square, without title or text*; *signed* KORYŪSAI

474 **Mandayu of Nakaōmiya** kneeling before a large vase and arranging narcissus in it; she is dressed in a black outer robe over a pale blue kimono, and her two KAMURO are standing behind her; *one of a set* SEIRŌ SUGATA HAKKEI; *medium size, upright*; *signed* KORYŪ

475 **Takikawa and Katachino** of Ōgiya standing engaged in conversation, the latter dressed in a blue-grey kimono decorated with reeds and sparrows; *full-size, upright*; *one of the series* HINAGATA WAKANA NO HATSUMOYO; *signed* KORYŪSAI

476 **Hashirakake**: Hanaogi of Ōgi-ya on parade, accompanied by her KAMURO, passing under a hanging lantern; *signed* KORYŪSAI

SHUNSHŌ (Katsukawa), 1724–1793.

477 **Nakajima Kanyemon** as an elderly DAIMYŌ in a white court HAKAMA, standing holding a fan, in front of a dadoed background; HOSO-YE; *signed* SHUNSHŌ

478 **Nakamura Sukegorō II** as a man drawing a sword in open country in a rain-storm at night; black background; HOSO-YE; *signed* SHUNSHŌ

479 **Ichikawa Danjūrō IV** in a ceremonial dress of deep brick-red; he holds one arm forward as if in defence, and in the other hand holds a sword, blade upward, behind him; HOSO-YE; *signed* KATSU SHUNSHŌ

480 **Nakamura Tomijūrō** in female character, as Kiyohime, in the play DŌJŌJI, standing beneath the great bell; HOSO-YE; *signed* SHUNSHŌ

481 **Ichikawa Danjūrō IV** as a DAIMYŌ, seated, holding a great axe over his left shoulder; pine-trees in the background; HOSO-YE; *signed* SHUNSHŌ

482 **Ichikawa Monnosuke II** as a Hair-dresser; he stands in front of a bamboo blind in a pale blue striped kimono and carries his toilet-box in his left hand; HOSO-YE; *signed* SHUNSHŌ

*** All the above actor prints are in fine condition.

483 **Ise Monogatari**: An Illustration showing the interior of the palace; *small size*; *signed* SHUNSHŌ

BUNCHŌ (Ippitsusai), *worked c.* 1764–1796.

484 **Ichikawa Komazō I** as an Otokodate standing with his right arm thrust forward; in the background to the left a view of the river, to the right a green blind; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ, *sealed* MORI

*** In very good condition.

SHUNYEI (Katsukawa), 1767–1819.

485 **Portrait of an Actor** as a SAMURAI, standing in ceremonial HAKAMA, full-length, on a grey wash ground; *full-size*, *upright*; *signed* SHUNYEI; and **A Memorial Print** of an Actor, whose name is not given, standing in white clothes, on a yellow ground, with the KAIMYO; *Senshoin Ryusha Nichiyu Shinji*, 19*th day*, 10*th month*, *but no year*; HOSO-YE; *signed* SHUNYEI (2)

*** The latter from the Hayashi collection.

486 **Ichikawa Danjūro V** as a man with long black hair, standing in the snow, his face turned over his left shoulder, and his right arm out-stretched; HOSO-YE; *signed* SHUNYEI

*** From the Hayashi collection.

487 **Bust Portraits of two Actors**, Ichikawa Komazō I and Segawa Kikunojō III, in a white fan leaf, surrounded by a "powder" background, printed in deep red and purple enriched with bronze; *medium-size*, *upright*; *signed* SHUNYEI

*** A very rare print, in fine state, from the Hayashi collection.

488 **Iwai Hanshirō IV** as a Woman in a black KIMONO and violet ZUKIN, standing under the TORII of a temple holding a MIKUJI for learning the mind of the KAMI; HOSO-YE; *signed* SHUNYEI

SHUNKŌ (Katsukawa), *worked c.* 1765–1790.

489 **Osagawa Tsuneyo** as a Woman dressed in pink, standing under the bough of a tree; HOSO-YE; *signed* SHUNKŌ

*** A rare print, in fine condition.

490 **Sakata Hangorō V** as an old man with long white hair and beard, standing in a garden, black background; HOSO-YE; *signed* SHUNKŌ

TOYOHARU (Utagawa), 1733–1814.

491 **The Eighth Month**: Two Views divided diagonally; at the top, TSUKI-MI, "Moon Viewing," ladies in a house beside a table with offerings to the Moon God, looking out at the moon in a black sky; below, HAGI, "Bush Clover," a girl standing behind a youth seated on an ENGAWA, who is about to fill his pipe; *medium-size, almost square; by Toyoharu, but the signature cut off. From a set of* "The Twelve Months," *by Shunshō, Shigemasa and Toyoharu*

SHIGEMASA (Kitao), 1739–1820.

492 **A Courtesan** seated with her pipe in her hand, her two KAMURO are kneeling at her feet and playing the string game, known to us as "Cat's Cradle; an important print, which has been trimmed along the top and right hand margin by some previous owner; *by* SHIGEMASA, *but unsigned.*—**Kaiko Yashinai Gusa**: "Silk-worm Culture," *No. 7 of the series*; *signed* KITAO SHIGEMASA (2)

KIYONAGA (Torii), 1752–1813.

493 **Jijo Hokun onna Imagawa**, "Women of the Imagawa (type) and Moral Teaching." In the foreground are two seated figures, one of whom is giving her companion a lesson in letter-writing; behind and to the right a third figure is standing, dressed in black over pale blue, and is listening to what is being said; *medium size, upright*; *signed* KIYONAGA

*** In fair condition.

494 **Yayoi**, "The Awakening of Nature." A Courtesan, dressed in pale blue over red, with her pipe in her hand, stands watching a child and his companion who are gathering shells into small baskets, which they carry in their hands; *medium size, upright*; *one of a set* FŪRYŪ JŪNI KIKO, "Twelve Months à la Mode," *this for the Third Month*; *signed* KIYONAGA

495 **Figure of a Boy**, kneeling and playing a drum; *one of a set of* "The Five Musicians"; *small size, upright*; *signed* KIYONAGA

SHUNCHŌ (Katsukawa), *worked c.* 1770–1790.

496 **The First Month**, first day, Nanakoshi of Ōgi-ya on parade, passing to the left, her KAMURO on each side of her, one carrying a large painted battledore, and two SHINZŌ following her; pine and bamboo inset in a small circle; *full-size, upright*; *one of a set* GO SEKKU, "The Five Festivals" *signed* SHUNCHŌ

*** In fine condition.

SHUNMAN (Kubo), 1757–1820.

497 **Viewing Plum Blossom**: Murasaki Shibiku and another Court Lady being poled along in a boat, passing under the bough of a plum-tree beside a river; YOKO-YE; an illustration from a book of poems; *signed* SHŌZADŌ KUBO SHUNMAN

498 **A Long Surimono.** A Party of Ladies and Gentlemen in the upper room of a tea-house overlooking the City and Bay of Yedo; *unsigned but sealed* SHUNMAN

MASANOBU (Kitao), 1761-1816.

499 **Yoshiwara Shin Bijin Jihitsu Kagami.** "A Mirror of Yoshiwara Beauties and their handwriting." Two Pages representing Azumaya and Kokonoye; *full-size, unsigned* (2)

*** One of the prints has been ruined by bleaching whilst in the hands of a professional print-restorer.

YEISHI (Hosoda), *worked c.* 1756–1829.

500 **Seiyama of Matsuba-ya** on parade, passing to the right, with one KAMURO beside her, followed by a SHINZŌ and another KAMURO; *medium size, upright*; *signed* YEISHI

501 **Usugumo Seiran,** "Clearing Weather at Usugumo." Two Ladies of high rank seated in a room, one with a painted fan in her hand; inset a small view illustrating the title of the print; *full-size, upright, with a yellow background*; *one of a set* UKIYO GENJI HAKKEI, "Eight Views of the Genji World"; *signed* YEISHI

*** A perfect impression in very fine condition.

502 **Tokiuta of Chōji-ya** dressed in a pink kimono, the under robe around her neck in mica; she is seated in a room turning over the leaves of an illustrated book which rests on her knees; her companion is also reading; *full-size, upright, with a yellow background*; *one of a set* "The Seven Sages represented by Beautiful Women"; *signed* YEISHI

503 **A Mother** on her knees, holding in her arms a baby boy wearing a green transparent hat; beside her a bottle-shaped clump of SHINOBU, a fern with roots coiled into shape on a vase; *small size, almost square*; *one of a set* BIJIN JŪNI HITO-YE, "Beautiful Women and Twelve Unlined Garments"; *signed* YEISHI. — **Scene on the River**: Three Ladies in a pleasure boat; one sheet of a triptych; *full-size, upright*; *signed* YEISHI (2)

YEISHŌ (Hosoda), *worked c.* 1790–1800.

504 **Hashirakake**: The Toilet. Two Women, one on one knee before a mirror putting a hair-pin into her front hair, the other standing and arranging the hair at the back of her neck; *signed* YEISHŌ

YEISUI (Hosoda), *worked c.* 1800.

505 **Komurasaki of Tama-ya** on parade, passing to the left with a KAMURO beside her, a second KAMURO follows close behind; *full-size, upright, with a yellow background*; *one of a set* SEIRŌ BIJIN KURABE, "Beautiful Women of the Tea-houses Compared"; *signed* ICHIRAKUTEI YEISUI

UTAMARO (Kitagawa), 1754–1806.

506 **Okita of Naniwa-ya**: Bust Portrait of a little Beauty who was a great favourite of the artist, looking to her right; *medium size, almost square, on a pale yellow ground*; *signed* UTAMARO

*** Very fine. From the Hayashi collection.

507 **Kōmei Bijin Mitate Chūshingura,** "A Selection of Celebrated Beauties of the Loyal League." Act XI. The Interior of a very large room; in the foreground three figures, one in a black KIMONO pouring out tea; in the background four other figures in lively movement; *large size, upright*; *signed* UTAMARO

508 **Shinowara of Tsuru-ya**, seated in the attitude of entertaining a guest; *one of a set* YŪKUN NANA KOMACHI, "Courtesans as the Seven Komachi"; *signed* UTAMARO

509 **Two Lovers**, Osono and Rokusaburo, half-length portraits: She is holding up a pipe which he holds out his hand to receive.—**Two Lovers**, Oshun and Denbei, half-length portraits: She holds a SAMISEN in her right hand and a fold of her KIMONO up to her cheek; *two from a set* FŪRYŪ AIKYO KURABE, "Lovable Ones Compared"; *full-size, upright*; *signed* UTAMARO (2)

510 **The Quiet Kind Woman**: Large Head, bust portrait, facing to the left with head turned over the right shoulder, holding a pipe in her hand; in the top right-hand corner a magnifying glass with title: BIJIN GO MENSO, "Physiognomies of Five Beautiful Women"; *full-size, upright*; *signed* UTAMARO

511 **A Youth in brown coat**, kneeling and playing a MOKKIN; behind him the tall figure of a girl dressed in a purple KIMONO; *full-size, upright*; *signed* UTAMARO

512 **Hashirakake**. Hitomoto of Daimonji-ya writing on a scroll of paper; *signed* UTAMARO

SHIKŌ (Momokawa), *worked c.* 1773–1805.

513 **Seirō Niwaka ni no Kawari**, "Second Performance of the Niwaka of the Tea-houses." Three Girls dancing, dressed alike as youths, each with a sword thrust into the girdle; *medium size, upright*; *signed* SHIKŌ

TOYOKUNI (Utagawa), 1769–1825.

514 **Vesper Bell at Mii Temple**: The kneeling Figure of a Girl, dressed in a purple KIMONO, holding a fan, the handle of which rests upon her left knee; in the background a landscape garden; inset a small view illustrating the title of the print; *full-size, upright*; *one of a set* FŪRYŪ HAKKEI, *in which the Eight Views of Lake Biwa are represented by beautiful women*; *signed* TOYOKUNI

*** Fine early work in fair condition.

515 **Segawa Ronnosuke** as Yugiri of Ōgi-ya standing in front of a background of flowering shrubs.—**Sawamura Tanosuke**: Large Head, bust portrait, with his face turned to the right and his arms folded within his sleeves.—**Two Actors**: Iwai Hanshirō and Matsumoto Yonezō, each holding a game-cock in their arms; *all full-size, upright*; *signed* TOYOKUNI (3)

516 **Actors on the Sumida River.** Triptych. On the right, three actors under the awning; above them the coolies who are poling the boat along; in the centre an actor stands in the prow of the boat, with a red fan in his hand; on the left, a second boat containing three ladies is passing under one of the arches of the bridge; *full-size, upright; one of the series of triptychs,* YAKUSHA JŪNI TSUKI, *this being for the sixth month; each sheet signed* TOYOKUNI (3)

KUNIMASA I (Utagawa), 1772–1810.

517 **Theatrical Duo**: Ichikawa Danjūrō V and Iwai Hanshirō IV, in character; in the top left-hand corner of the print, the MON and the name of each; *full-size, upright; signed* KUNIMASA

TOYOHIRO (Utagawa), 1765–1830.

518 **A Daimyo's Kite Party**: Triptych. On the right a lady in a black KIMONO, with two companions, one of whom carries a sword over her left shoulder, and the other carries a folding stool; in the centre two ladies and two children, their attention directed to a kite in the air; on the left two ladies and a boy, who are preparing to send up a second kite; in the background low green hills and blossoming plum trees; *full-size, upright; each sheet signed* TOYOHIRO (3)

*** A well-matched triptych in good condition.

KIYOMINE (Torii), 1785–1868.

519 **Hanamurasaki of Tama-ya**: Full-length portrait of the Beauty, standing, watching the flight of a cuckoo; *full-size, upright; one of a set* SEIRŌ SHIKI NO NAGAME; *signed* KIYOMINE

*** Very fine.

YEIZAN (Kikugawa), *worked c.* 1800–1829.

520 **Masagoji of Tsuru-ya** on parade, passing to the left with a KAMURO following her; *full-size, upright; signed* YEIZAN

HOKUSAI (Katsushika), 1760–1849.

521 **A Girl**, standing, with folds of drapery in her hands, beside her another girl and a boy are seated on a garden bench; *small size, upright; signed* SHUNRŌ.—**Fuchu**: *One of a quarter-plate* TŌKAIDŌ *series*, A Basket-maker kneeling at his work, and a girl, who brings him a cup of tea; *small size, oblong; signed* GWAKYŌ JIN HOKUSAI (2)

522 **Kanagawa oki nami ura**, "The Great Uprising Wave at Kanagawa"; *early edition with the pink sky faded*; *No.* 20 *of the* Thirty-six Views of Fuji

523 **Aoyama Enza Matzu**, "A Cushion under the Pines, Aoyoma"; *First edition*; *No.* 33 *of the* Thirty-six Views of Fuji

524 **Tōto, Suruga dai**: A hill in the centre of Yedo, with travellers and porters passing along; *No.* 43 *of the* Thirty-six Views of Fuji

525 **Kisoji no oku, Amida no taki**, "The Amida Fall at the back of the Kiso Road"; *No.* 5 *of* The Waterfall *series*

526 **Illustration of a Poem by Abe no Nakamaro**: The Poet a prisoner, standing on a hill, looking out to sea at the moon; *First edition, in fine condition*; *No.* 7 *of* The Hundred Poets *series*

GAKUTEI and HOKKEI.

527 **Four Surimono**: A Carp in deep water, and three Crabs on the seashore, *the first sealed* YASHIMA, *the second signed* GAKUTEI; HAKURIO with the feather robe of the TENNIN; and Asahina holding by his toes his great KANABO, which an ONI is trying to lift; *both signed* HOKKEI (4)

HIROSHIGE (Ichiryūsai), 1796–1858.

528 **Kambara**: *only state, No.* 16 *of the first* TŌKAIDŌ *series*

529 **Shōno**: *first state, No.* 46 *of the first* TŌKAIDŌ *series*

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